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JUNE 17, 2016
#1419

MUHAMMAD ALI
(1942–2016) HIS POP CULTURE LEGACY

DORY, DORY HALLELUJAH!
THE INSIDE STORY BEHIND THE SEQUEL

Entertainment Weekly

MR. ROBOT REBOOTS

THE EXCLUSIVE DOWNLOAD ON SEASON 2 OF TV'S CULT SENSATION. WILL ELLIOT FINALLY LEARN THE HACKS OF LIFE?

By Kevin P. Sullivan

Plus

SUMMER TV PREVIEW

THE **10 SHOWS** YOU CAN'T MISS!

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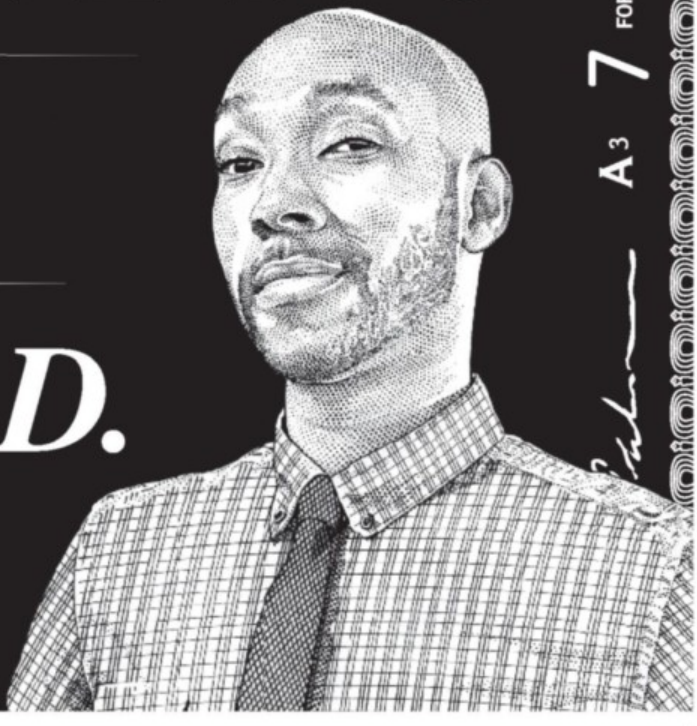

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A 37

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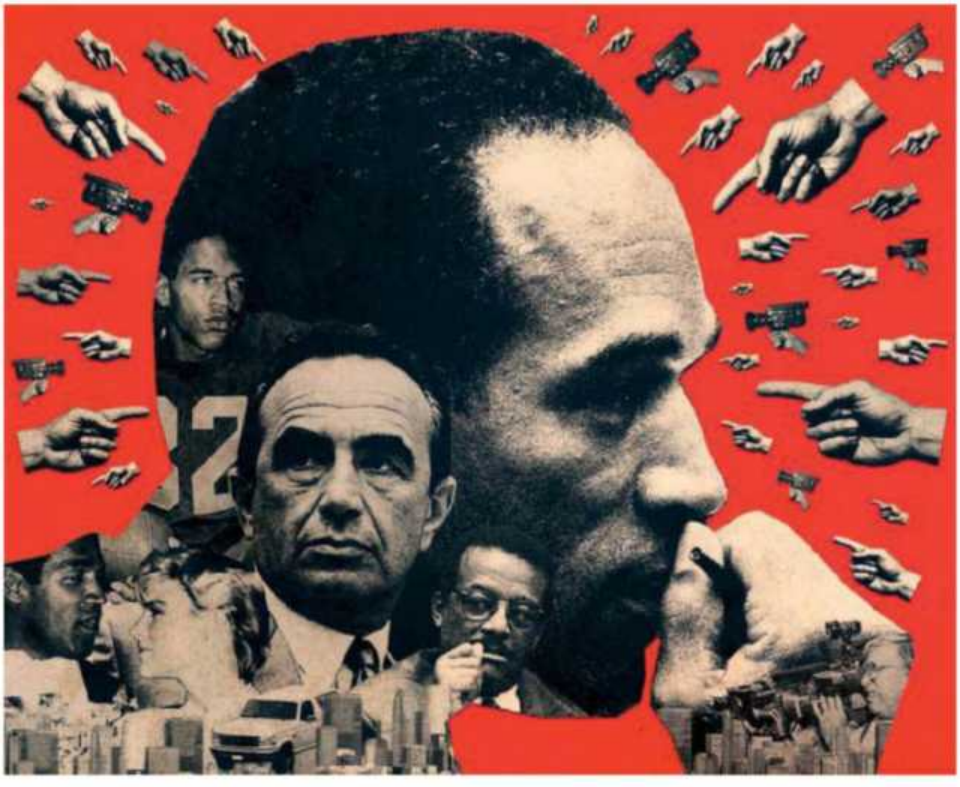
THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ The infamous rise and fall of O.J. Simpson



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1

TV

O.J.: MADE IN AMERICA

● If you thought you knew everything about the O.J. Simpson case, think again. ESPN's latest *30 for 30* documentary is filled with rare footage, never-before-seen photos, and shocking interviews with friends and family. *(Debuts June 11, 9 p.m., ABC)*

2

PODCASTS

THIS WEEK HAD ME LIKE

● @OfficialSeanPenn Instagrammer and writer Caroline Goldfarb is irreverent and hilarious on her biweekly podcast, as she and her friends—like Brittany Snow and Sarah Ramos—dissect the most bizarre pop culture news. *(iTunes)*

3

BOOKS

THE GIRLS, by Emma Cline

● Inspired by the infamous Manson murders, Cline's debut novel is a captivating (and horrifying) tale about a quiet teenage girl who becomes enthralled with a group of young women encircling one charismatic cult leader.

4

MUSIC

EL RIO, Frankie Ballard

● The singer-guitarist and his band holed up near El Paso to record 11 tracks penned by the likes of Chris Stapleton, Kip Moore, and Bob Seger. The live-to-tape results are grade-A American rock & roll.

5

TV

PEOPLE'S LIST

● Let hosts Jerry O'Connell and SuChin Pak keep you in the know with our sister magazine *People*'s limited series highlighting the top five figures—celebs or otherwise—who should be on your radar each week. *(Debuts June 11, 8 p.m., ABC)*

O.J. SIMPSON WITH NICOLE: ESPN FILMS; IN FOOTBALL JERSEY: SPORTING NEWS/GETTY IMAGES; ROBERT SHAPIRO: LEE CELANO/WIREIMAGE; JOHNNY COCHRAN: MYUNG J CHUN/GETTY IMAGES; BRONCO: GETTY IMAGES; O'CONNELL: CHARLES SYKES/NBCU/GETTY IMAGES

ILLUSTRATION BY **LINCOLN AGNEW**

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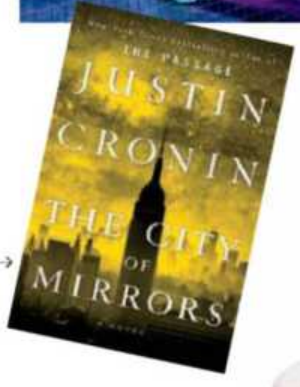

10 →

6 TV
BRAINDEAD

• Mary Elizabeth Winstead, Aaron Tveit, Tony Shalhoub, and Danny Pino lead this Washington, D.C.-set comic thriller about insects infecting the brains of politicians. Load up on repellent—this new series from the creators of *The Good Wife* is pure fun. *(Debuts June 13, 10 p.m., CBS)*

7 MUSIC
STRANGE LITTLE BIRDS, Garbage

• The alt-rock mainstays' sixth studio album delivers some of the darkest, moodiest tunes of their 20-year run—you know, just in time for summer.

8 WEB
CC.COM/KEYANDPEELE

• The comedy duo's joke-packed new site features every single sketch from their series, plus a treasure trove of *Key & Peele*-related GIFs, memes, and even a *K&P*-themed dictionary.

9 BOOKS
THE CITY OF MIRRORS, by Justin Cronin

• Cronin's Passage trilogy concludes with the heart-stopping thrills we've come to expect. Amy, mankind's last hope, faces off against Zero, the Father of the Twelve, as survivors lie in wait.

10 MOVIES
TIME TO CHOOSE

• The director of 2010's Oscar-winning *Inside Job* turns his sharp eye to climate change; the result—smartly narrated by Oscar Isaac—manages to be both cautionary and hopeful. *(NR)*

BRAINDEAD: MICHAEL PARMELEE/CBS; *KEY & PEELE:* DANNY FELD/COMEDY CENTRAL; *GARBAGE:* JOSEPH CUTLICE; *TIME TO CHOOSE:* NEO MEDIA

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PG

The *Entertainment Weekly* Must List

From dragons and kilts to newsletters and a reunion of the *Ugly Betty* cast(!), here's what's happening in the world of EW right now. **BY RUTH KINANE** @ruthiekinane

1

Watch our coverage from the ATX TELEVISION FESTIVAL

• TV is taking over Texas, and EW is going inside the Austin fest's all-star huddle of casts, creators, and writers. Visit *ew.com/atxfestival* for our exclusive videos of the *Ugly Betty* and *West Wing* reunions, on-the-field fun with the *Friday Night Lights* team, and more. Clear eyes, full hearts, can't lose indeed.

2

Subscribe to EW.com's NEWSLETTERS

• Whether it's "Carpool Karaoke" or thorny send-offs on *The Bachelorette*, our *Late Night* and *Last Night Prime Time* newsletters hit what you missed. Plus, sign up now for our *Star Wars* digest, and stay tuned for July's Comic-Con edition.

3

Download our *GAME OF THRONES* PODCAST

• Every Monday on *Game of Thrones Weekly*, James Hibberd and Darren Franich deliver expert Westeros plot analysis, tales from the set, and answers to your burning questions—like, just how big can a dragon actually get? *(Available on iTunes)*

4

Join our panel of influential readers

• Is your desk buddy tired of hearing your opinions on Ariana Grande's new album? Become a member of our Front Row Panel to share your thoughts via message board, polls, and surveys. You can even help decide what goes into the magazine each week. (*entertainmentweeklyfrontrow.com/join*)

5

Tune in to *OUTLANDER LIVE* on EW RADIO

• On June 13, hosts Lynette Rice and Amy Wilkinson will talk to the Sassenach herself, Caitriona Balfe, on EW Radio's weekly show that recaps the Starz series. They'll break down the latest episode and find out what drama is in store for season 2. *(Mondays, 2 p.m., SiriusXM Channel 105)*

CONNIE BRITTON: JUSTIN STEPHENS/NBC; AMERICA FERRERA: JOSHUA YENTIS/ABC; DULE HILL: DAVID ROSE/NBCU/GETTY IMAGES; JAMES CORDEN: MONTY BRINTON/CBS; *OUTLANDER*: NEIL DAVIDSON/SONY PICTURES TELEVISION

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Ali changed the world of sport and celebrity with his wit and courage. He was a champion, a provocateur, a performer, and an artist who influenced the pop culture landscape for 50 years.
BY CHRIS NASHAWATY

28
Finding Dory
She stole the show in *Finding Nemo*, but Dory almost never existed. The unforgettable tale of how the little blue tang just kept swimming to stardom.
BY MARC SNETIKER

32
Mr. Robot
It was the tech-savvy show that set the TV world on fire last year. Now *Mr. Robot* is back for another round of hacking, revolution, and identity crises—and EW got exclusive access to the set and its cast and creator to find out everything we could about season 2.
BY KEVIN P. SULLIVAN

42
Summer TV Preview
A hacker, a roadie, a producer, a preacher. These are a few of our favorite things coming to TV. We give you the lowdown on the 10 best shows of summer.

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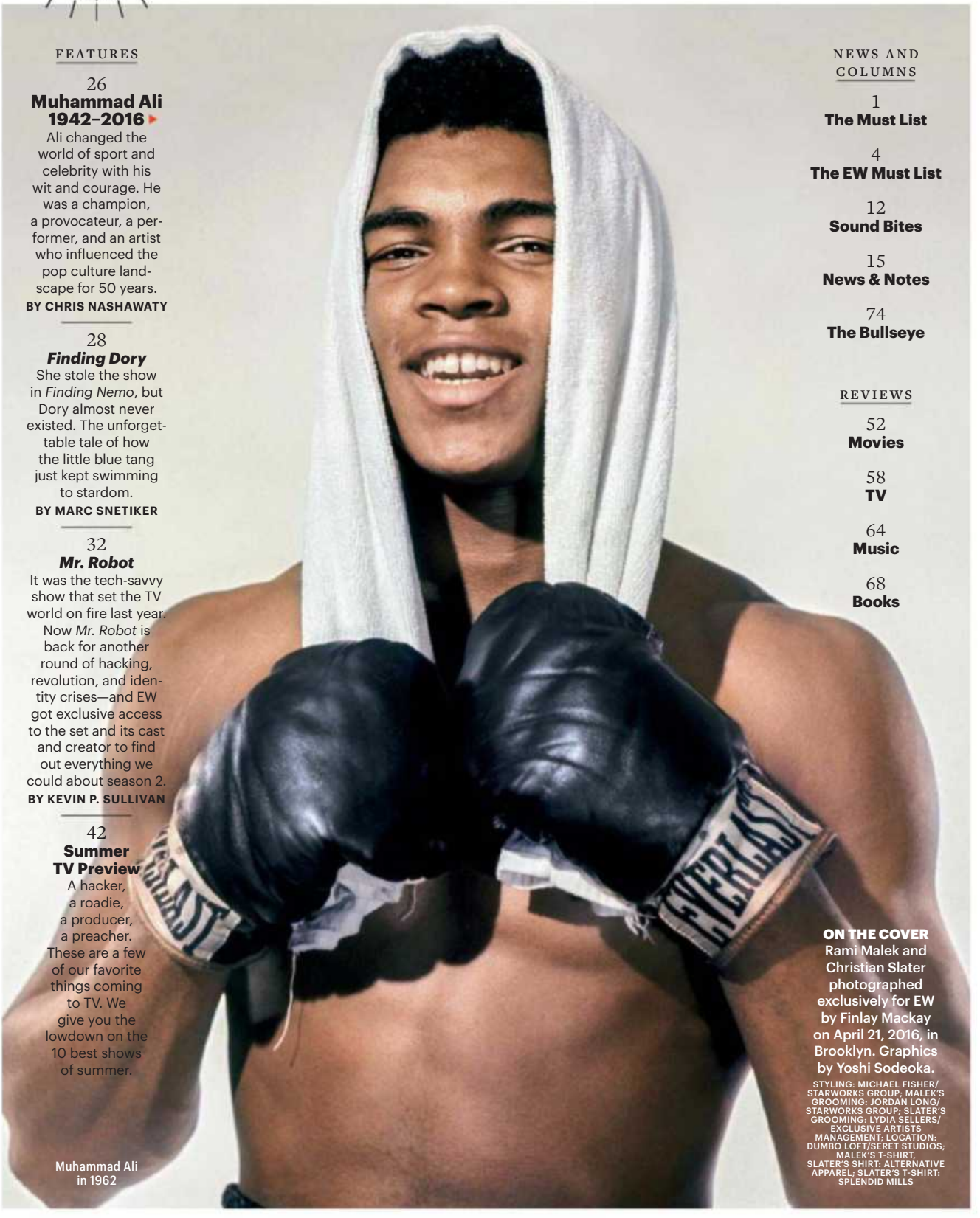

Muhammad Ali in 1962

ON THE COVER
Rami Malek and Christian Slater photographed exclusively for EW by Finlay Mackay on April 21, 2016, in Brooklyn. Graphics by Yoshi Sodeoka.

STYLING: MICHAEL FISHER/STARWORKS GROUP; MALEK'S GROOMING: JORDAN LONG/STARWORKS GROUP; SLATER'S GROOMING: LYDIA SELLERS/EXCLUSIVE ARTISTS MANAGEMENT; LOCATION: DUMBO LOFT/SERET STUDIOS; MALEK'S T-SHIRT, SLATER'S SHIRT: ALTERNATIVE APPAREL; SLATER'S T-SHIRT: SPLENDID MILLS

(COVER) *FINDING DORY*: PIXAR; (THIS PAGE) STANLEY WESTON ARCHIVES/GETTY IMAGES

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THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
I get the same feeling from sports as I get from Rite Aid lighting.
@natasha leggero

"You can sing along!"
—Taylor Swift, while singing "Blank Space" to guests at the wedding she crashed in New Jersey

"When I was little, I used to pretend that I shared a room with Harriet Tubman. And we were always planning our big escape."
—Jared (Zach Woods) on *Silicon Valley*

"We aren't camp counselors. We don't solve problems, okay? We create them—and then we point cameras at them."
—Rachel (Shiri Appleby) on *UnREAL*

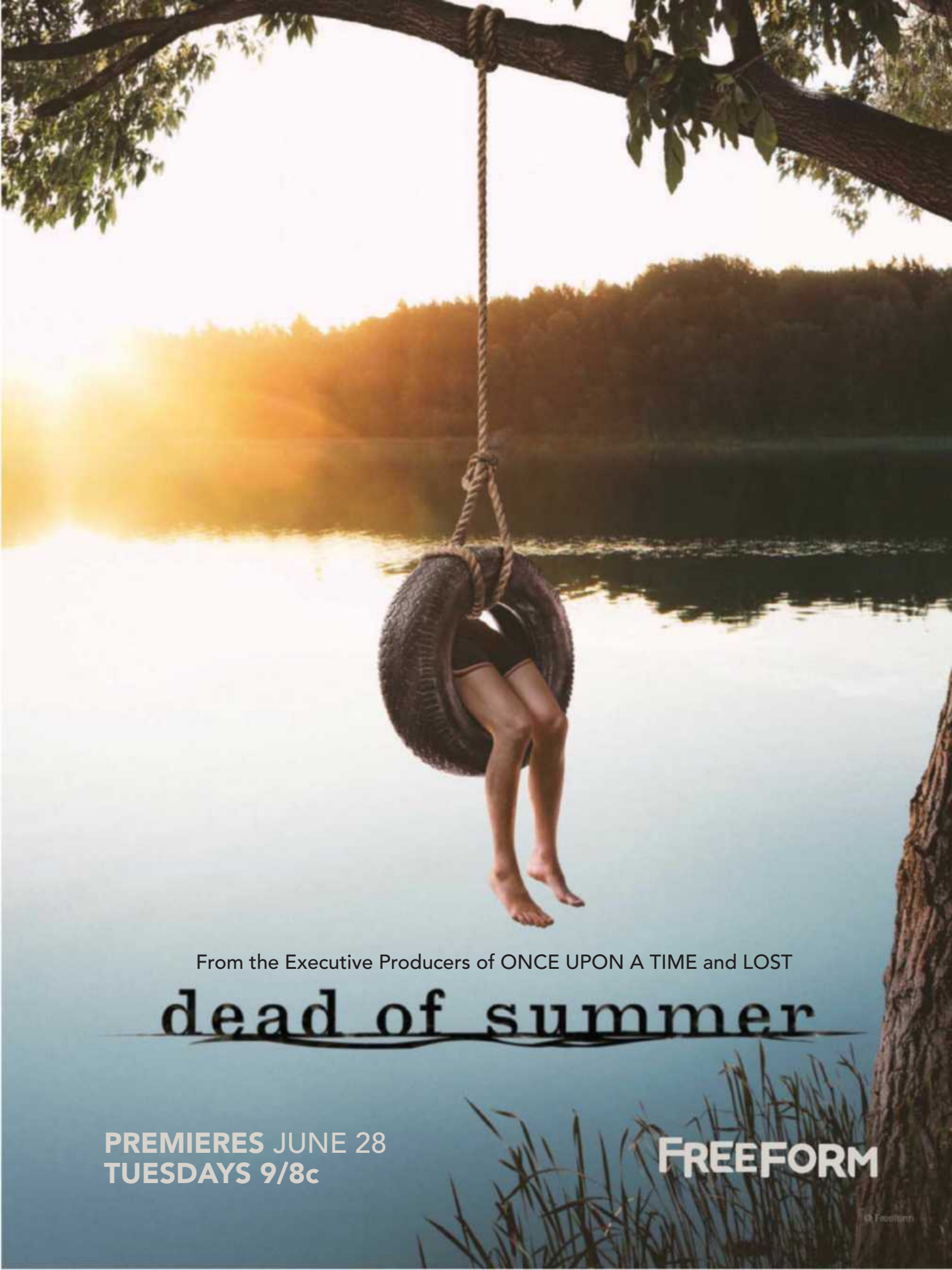
"You should get dressed."
—Jamie (Sam Heughan)

"That's not what I expected you to say."
—Claire (Caitriona Balfe) on *Outlander*

"Dark hair, pale skin, medium height, athletic build, and prone to violence."
—Jay (Jonathan Tucker), when asked to describe himself, on *Kingdom*

"I'm a nerd, not a geek. It's the difference between, like, *Lord of the Rings* and *Harry Potter*."
—April O'Neill (Megan Fox) in *Teenage Mutant Ninja Turtles: Out of the Shadows*

LEGGERO: MICHAEL TULLBERG/GETTY IMAGES; SWIFT: CHRIS PIZZELLO/INVISION/AP IMAGES; APPLEBY: JAMES DITTIGER/LIFETIME; WOODS: JOHN P. JOHNSON/HBO; BALFE AND HEUGHAN: STARZ ENTERTAINMENT/SONY PICTURES ENTERTAINMENT; TUCKER: JUSTIN LUBIN/DIRECTV; FOX: JESSICA MIGLIO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News+Notes

▼ Johnny Depp and Amber Heard in February

JOHN SHEARER/WIREIMAGE.COM

SPECIAL REPORT

JOHNNY DEPP'S DARKEST HOUR

Could shocking personal allegations and a string of box office flops send one of the world's most bankable movie stars into Hollywood exile? Inside a career in crisis.

By Sara Vilkomerson

IT'S BEEN A TOUGH MONTH TO BE Johnny Depp. The actor, 53, has had his personal life laid bare by the tabloids since May, when his wife of 15 months, actress Amber Heard, 30, filed for divorce citing irreconcilable differences. A few days later, she appeared with what seemed to be fading bruises on her face in a Los Angeles court seeking a temporary restraining order, alleging that Depp had been verbally and physically abusive to her throughout their marriage. (Depp's reps did not respond to requests for comment but

previously issued a statement saying in part, "Johnny will not respond to any of the salacious false stories, gossip, misinformation, and lies about his personal life. Hopefully the dissolution of this short marriage will be resolved quickly.")

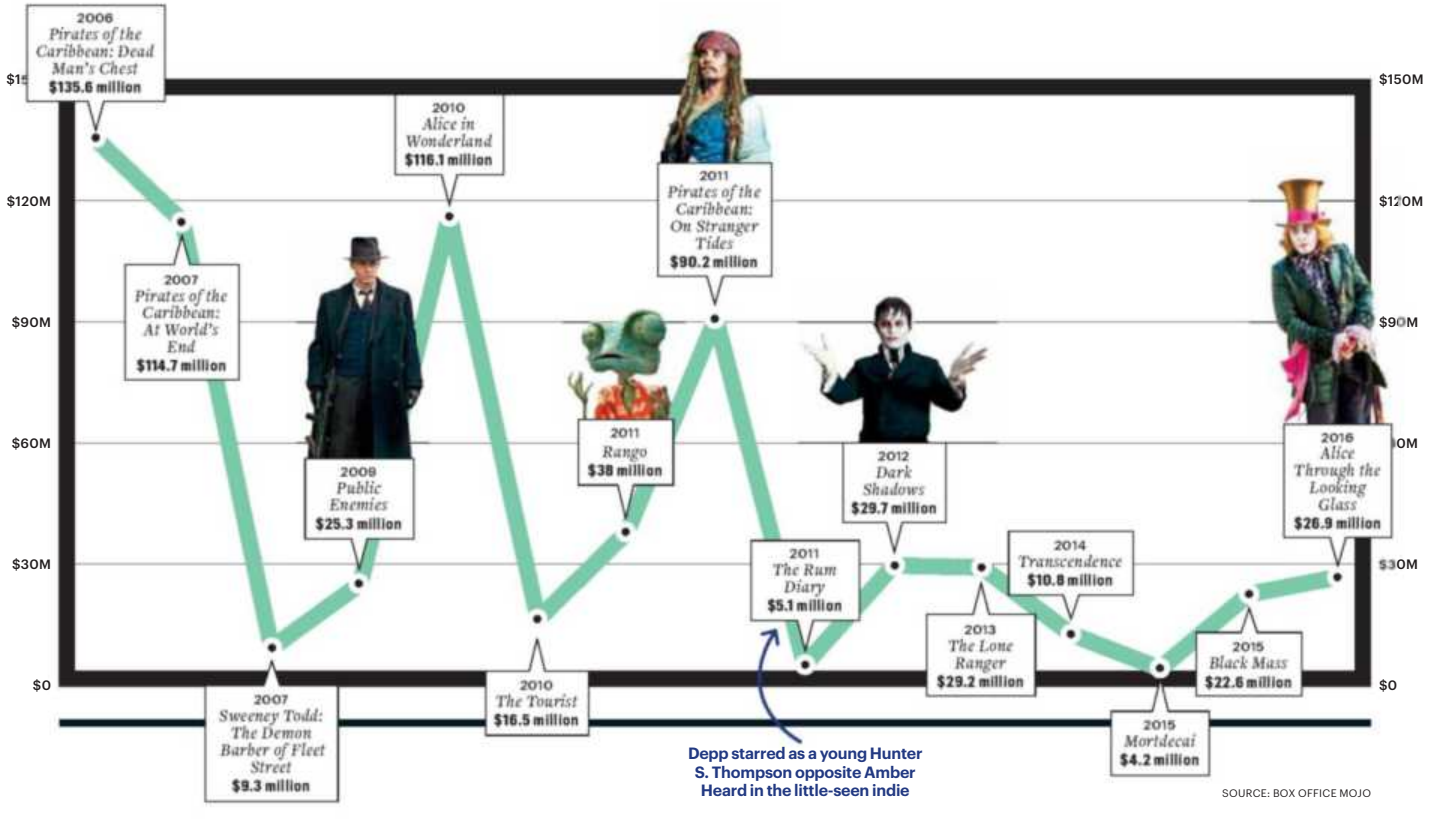
As photographs of Heard's injuries boomeranged around the globe, Depp, once considered the most bankable star on earth, found himself dealing with a professional problem just as dicey: how to rehab his leading-man reputation after a long string of high-profile flops. The latest, *Alice Through the Looking Glass*, with a budget of $170 million, earned a devastating $26.8 million its first weekend—a 77 percent drop from the original film six years ago. The abuse charges didn't *cause* the film to fail, industry sources say, but the two things happening at once did serious damage to Depp's image. "A big box office [success] will dilute a personal transgression," says one high-profile franchise producer who, like others interviewed for this story, agreed to speak only on condition of anonymity.

▼ Depp on the red carpet for *Alice Through the Looking Glass*

DEPP: TODD WILLIAMSON/GETTY IMAGES; *PUBLIC ENEMIES*: *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*; *ALICE THROUGH THE LOOKING GLASS*: PETER MOUNTAIN (3); *RANGO*: © PARAMOUNT

Charting Johnny Depp's Opening-Weekend Box Office

In the past decade, the actor has enjoyed smooth sailing as Captain Jack, but other starring vehicles have run aground. **BY C. MOLLY SMITH**


2006 Pirates of the Caribbean: Dead Man's Chest $135.6 million
2007 Pirates of the Caribbean: At World's End $114.7 million
2007 Sweeney Todd: The Demon Barber of Fleet Street $9.3 million
2009 Public Enemies $25.3 million
2010 Alice in Wonderland $116.1 million
2010 The Tourist $16.5 million
2011 Rango $38 million
2011 Pirates of the Caribbean: On Stranger Tides $90.2 million
2011 The Rum Diary $5.1 million
2012 Dark Shadows $29.7 million
2013 The Lone Ranger $29.2 million
2014 Transcendence $10.8 million
2015 Mortdecai $4.2 million
2015 Black Mass $22.6 million
2016 Alice Through the Looking Glass $26.9 million
$150M
$120M
$90M
$60M
$30M
$0
Depp starred as a young Hunter S. Thompson opposite Amber Heard in the little-seen indie

SOURCE: BOX OFFICE MOJO

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▼ Depp in 2016's *Alice Through the Looking Glass* and 2011's *Pirates of the Caribbean: On Stranger Tides*

"But poor box office somehow inflames it. That's when it becomes a lethal formula."

The whole mess has left Hollywood shaking its collective head. How did this happen to one of the most beloved stars of his generation? For most of his career, Depp has eschewed blockbuster studio films in favor of artful, director-driven fare and won over legions of fans playing oddballs and outsiders in such acclaimed favorites as *Edward Scissorhands*, *What's Eating Gilbert Grape*, and *Ed Wood*. When Capt. Jack Sparrow drunkenly sailed into Depp's life with 2003's *Pirates of the Caribbean: The Curse of the Black Pearl*, his outcast sensibility found its match in a major studio crowd-pleaser. He earned his first Oscar nomination for the film and sparked a massive franchise for Disney. The most recent *Pirates* movie, 2011's *On Stranger Tides*, outgrossed two of its three predecessors to earn more than $1 billion worldwide.

In the five years since *Tides*, though, Depp's projects outside the *Pirates* realm have stumbled. Rather than use his newfound wealth and clout to make small, offbeat films, he seemed to be trying to replicate the *Pirates* formula—i.e., outré performances in outsize studio movies—to diminishing returns. *The Lone Ranger*, *Dark Shadows*, *Mortdecai*, and others all flatlined (see sidebar, page 16). "It's like he fell into a franchise tornado," says one top publicist.

Last year's *Black Mass*, in which Depp starred as notorious Boston criminal Whitey Bulger, seemed poised to help him regain his creative footing. But he did very little to promote the film or his chilling performance, and whatever early Oscar buzz he had fizzled fast. "There was a time when everyone wanted to get into the Johnny Depp business," says the franchise producer. "But after four or five failures, everything starts to get scrutinized. He's an utterly brilliant character actor, but how do you find that performance where he doesn't chew up the scenery and destabilize the story?"

It's a fair question that probably won't be answered anytime soon. Depp's next two releases are both major studio films that follow the same career formula that has been failing him lately. He'll star as Captain Jack for the fifth time in *Pirates of the Caribbean: Dead Men Tell No Tales*, due out next May. That would seem to be safe waters for Depp, but the production has been dogged by reports of a troubled shoot and a ballooning budget. And in light of the domestic-abuse allegations against Depp, can the studio really market the movie by relying on his image? "I wouldn't have him do any interviews as Johnny Depp," says one former high-level studio executive. "I'd show Jack Sparrow and scrape together any other tools besides him to market it." Disney declined comment, other than to confirm that the film is moving forward.

Depp will likely follow that with a new adaptation of the H.G. Wells classic *The Invisible Man* for Universal, which the studio confirms it is still committed to making. If either of those films is a global hit, it would reverse his box office slide. And in general, Hollywood seems optimistic that the eccentric star can overcome his losing streak. "He's so gifted and has proven himself time and time again as one of the greats," the publicist says. What remains to be seen is whether the ugliness of his divorce and his wife's abuse allegations will keep fans away. "I don't want to know his personal problems, but we live in this *Daily Mail* culture where you can't look away," the publicist adds. "That, unfortunately, will be what you see when you look at the screen: 'Did he hit her? Did he not?' My brain doesn't want to know all that. I want to take a kid to the movies and be transported." Just not through the looking glass. ◆

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES: PETER MOUNTAIN

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SEARCHING FOR SUPERMAN

Supergirl *is calling in the big guns for its move to The CW by finally introducing the Man of Steel. Who will don the suit and cape? Here are our picks.*

BY NATALIE ABRAMS

TOM WELLING

Obvious, sure, but *Smallville*'s erstwhile Clark Kent did nab 81 percent of the votes in an EW.com casting poll, proving his staying power.

BEAU MIRCHOFF

The *Awkward* star has gone from high school hunk to bona fide heartthrob—bring on the spandex!

CHACE CRAWFORD

Perhaps the *Gossip Girl* alum could enjoy a career bump by returning to the network that made him a star.

FINN WITTROCK

After seasons of slaying on *American Horror Story*, it's time he turned to the light side (and we already know he looks great in undies).

CHRIS WOOD

With *Containment* ending (and turns on *The Carrie Diaries* and *The Vampire Diaries* under his belt), why not keep Wood in the CW family?

Jamie Parker, Sam Clemmett, Poppy Miller, Paul Thornley, Noma Dumezweni, and Cherrelle Skeete

Harry Potter Faces a New Curse

The Boy Who Lived is all grown up and ready to write a new chapter in the London stage production of *Cursed Child*—but it'll take more than a little magic to avoid spoilers. BY MARC SNETIKER

It's time to go back to Hogwarts, but the castle now looks a bit different. On June 7, a new journey into the wizarding world began when the curtain rose on the first preview performance of *Harry Potter and the Cursed Child*, the J.K. Rowling-conceived two-part stage play opening at London's Palace Theatre on July 30. The Jack Thorne-penned drama is billed as the eighth Potter story and follows a grown-up Harry, Ron, Hermione, and Draco, as well as their school-age, legacy-burdened children. With the tale picking up 19 years after the final book, much has changed in Harry's world—and our own.

Little about the rollout of *Cursed Child* has been familiar to long-time fans, from the verbiage (as Rowling once shouted, "Not a prequel!"), to the author scolding those who challenged the casting of a black actress to play Hermione, to the medium itself. Although the play will be published for the masses on July 31 (and—surprise!—it's already at the top of Amazon's best-seller list), the notion of a London theater housing the phenomenon's secrets is challenging, especially since Potterphiles have never had to withstand the test of Twitter.

When the seventh installment, *Harry Potter and the Deathly Hallows*, debuted in 2007, book spoilers were still limited to drive-by cries of "Dumbledore dies!" outside of Barnes & Noble. (Spoiler alert: Dumbledore dies.) *Cursed Child* was born in the social-media age, however, and Rowling has pleaded with fans to adapt. "You've been amazing for years at keeping Harry Potter secrets so you didn't spoil the books for readers who came after you," she said in a video. "So I'm asking you one more time to keep the secrets."

Early buzz from the preview has revealed live owls, a five-hour run time (for both parts), and a surprising amount of laughs. As of press time, though, the secrets were still under lock and key. Just pray that they stay there until we're all ready to shout "Alohomora!" together.

MAD ABOUT *YOU*

The romantic drama *Me Before You* pulled heartstrings—and drew backlash—with its not-so-happy ending. BY NICOLE SPERLING

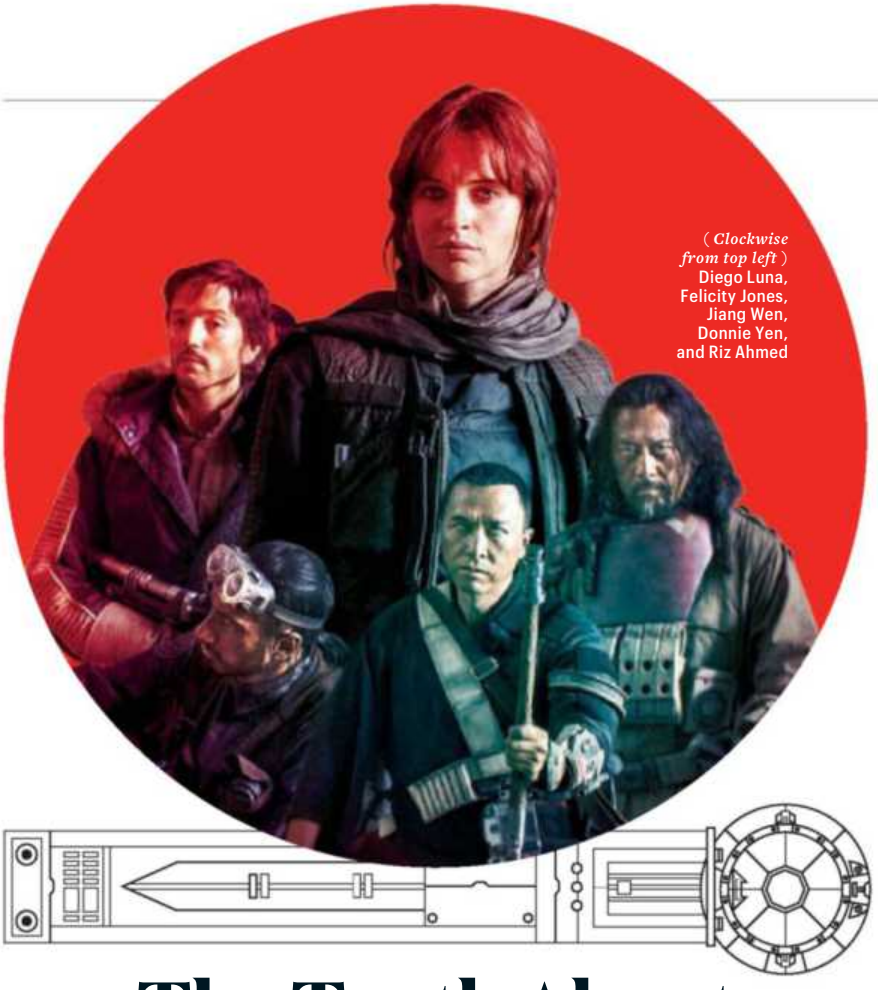
Emilia Clarke and Sam Claflin

Me Before You—the weepy adaptation of Jojo Moyes' best-selling novel—defied box office expectations, racking up close to $20 million in its opening weekend and earning an A CinemaScore from audiences (81 percent of which were female). It also prompted a fair bit of internet chatter—not all of it positive. (Spoilers ahead.)

Several disability groups took umbrage at the film's ending, which finds quadriplegic protagonist Will Traynor, played by Sam Claflin, choosing to take his own life through assisted suicide—even after finding love with quirky caretaker Louisa Clark (Emilia Clarke). The groups argued that the conclusion suggests disabled people are better off dead. But the filmmakers say the plot point mirrors that of the novel and, according to director Thea Sharrock, shooting a different outcome would have been the easy choice.

"This is the brave ending," she tells EW. "It's too easy to do it the other way. We could all tell that story tomorrow. But this way…this is the more interesting way." Seems that getting people talking was exactly what she was hoping to do.

WELLING: DAVID LIVINGSTON/GETTY IMAGES; MIRCHOFF: MONICA SCHIPPER/GETTY IMAGES; CRAWFORD: WALTER MCBRIDE/WIREIMAGE.COM; WITTROCK: PAUL ARCHULETA/FILMMAGIC.COM; WOOD: ARAYA DIAZ/WIREIMAGE.COM; *HARRY POTTER AND THE CURSED CHILD—PARTS I & II*: CHARLIE GRAY (2); *ME BEFORE YOU*: ALEX BAILEY



(*Clockwise from top left*) Diego Luna, Felicity Jones, Jiang Wen, Donnie Yen, and Riz Ahmed

The Truth About *Rogue One*'s Reshoots

With rumors swirling that the *Star Wars* movie is in trouble, EW gets the real story behind the return to set. **BY ANTHONY BREZNICAN**

A *Star Wars* film about trying to steal top secret plans has now had to alter some of its own. *Rogue One: A Star Wars Story*, in which the Rebels try to get their hands on the schematics for the original Death Star, is undergoing four to five weeks of reshoots with its ensemble cast this summer to deepen characters, punch up action, and emphasize emotional beats, sources close to the project tell EW. The film—starring Felicity Jones, Forest Whitaker, and Ben Mendelsohn—is set to hit theaters Dec. 16, and Lucasfilm insiders say that date won't change. Reshoots will end just before the Star Wars Celebration fan event July 15 in London, and the picture is scheduled to be locked in mid-August, with sound and music added in September.

Tony Gilroy, writer-director of *Michael Clayton* and a screenwriter who has worked on many of the *Bourne* films, has joined *Rogue One* to write new dialogue and direct the second unit on the reshoots, alongside director Gareth Edwards. The two previously joined forces in a similar capacity on Edwards' 2014 reboot of *Godzilla*. "We're working and tweaking and making sure it's right," a Lucasfilm source tells EW. "This is how you build something in layers."

Fans worrying that reshoots are a sign of trouble may be reassured to know that *The Force Awakens* also had several weeks of summer reshoots in the months before release—and it's the norm on large-scale action movies. Still, rumors circulated online that nearly half of *Rogue One* was being reshot to make it more of a caper and less of a war movie, but that logic doesn't add up given the breakneck schedule. "If we were rewriting the movie and reshooting 40 percent of the movie, we would not be finishing in August," a source on the production tells EW. "People really would be panicking—and changing the release date."

ROGUE ONE: A STAR WARS STORY: JONATHAN OLLEY AND LEAH EVANS; MCMAHON, REGO: CRAIG SJODIN/ABC VIA GETTY IMAGES (2); GALAVIS, JOHNSON: CRAIG SJODIN/ABC (2); LANE: BOB D'AMICO/ABC; HAYDEN: KEVIN FOLEY/ABC VIA GETTY IMAGES

THE BACHELORETTE

VILLAIN POWER LIST

With Chad Johnson pounding back meats and pushing around his competition, we rank the most rank suitors ever. **BY SAMANTHA HIGHFILL**

6 **KALON McMAHON**
Emily Maynard's season

When you call a Bachelorette's child "baggage," you quickly earn the title of "villain." You also earn a plane ticket home.

5 **JUAN PABLO GALAVIS**
Desiree Hartsock's (but really his) season

The more we got to know Juan Pablo, the more we realized his attitude was not "okay."

4 **JJ LANE**
Kaitlyn Bristowe's season

It's hard to trust a guy who turns his back on his best friend (and who wears so much pink).

3 **JUSTIN "RATED R" REGO**
Ali Fedotowsky's season

Justin was shot in the foot when his supposed girlfriend ratted him out as a liar to Ali. (Not literally, though. He was wearing that walking cast for other reasons.)

2 **CHAD JOHNSON**
JoJo Fletcher's season

After Chad's alleged 'roid rage caused him to shove Evan and punch a door, his housemates enlisted 24-hour security guards for protection.

1 **WES HAYDEN**
Jillian Harris' season

Wes learned that love don't come easy when he was sent packing—dubbing himself "the first guy ever on *The Bachelorette* to make it to the top four with a girlfriend."

BEAUTY HUNTER

Scoring the Looks You Loved

By Isabella Biedenharn

WE FIND IT FOR YOU
Dying to buy something or re-create a look you spotted on TV or in a movie? Email **stylehunter@ew.com** and visit EW.com to see what we've found.

DEVIOUS MAIDS' HAIR

How does Roselyn Sanchez's naturally curly hair stay so straight on *Devious Maids*? —LINA

To achieve Sanchez's sleek mane—a hefty challenge given the show's humid Atlanta-area shoots—hairstylist Katrina Suhre starts with an old blowout. "Second- and third-day hair are best, so the oils naturally distribute from the scalp down the hair shaft," says Suhre. She smooths I.C.O.N. India Oil onto Sanchez's strands; then, if her roots have begun to recurl, Suhre uses Oribe Royal Blowout spray for a touch-up blow-dry. A dollop of Oribe Sculpting Cream tames remaining flyaways.

I.C.O.N. INDIA OIL *3.8 ounces*	$40
ORIBE SCULPTING CREAM *5 ounces*	$35
ORIBE ROYAL BLOWOUT HEAT STYLING SPRAY *5.9 ounces*	$68

ORANGE IS THE NEW BLACK'S LIPSTICK

Where can I find Lorna's signature red lipstick? —BETH

"Yael Stone, who plays Lorna, auditioned with red lipstick on, and [showrunner] Jenji Kohan loved it," says *OITNB* makeup artist Karen Fabbo. A scarlet kisser became the character's signature, and knowing that only older lip colors would be available in a prison commissary, Fabbo decided to use a discontinued hue—L'Oréal's British Redcoat—for Stone's sultry look. Three seasons later, Fabbo could no longer find the old shade either, so she now lines Stone's lips with a neutral MAC liner before applying Dolce & Gabbana's Classic Cream lipstick in Devil 620.

D&G CLASSIC CREAM LIPSTICK IN DEVIL 620 *.12 ounces*	$34.50

ME BEFORE YOU'S UPDO

I need to learn how to re-create Emilia Clarke's look. Help! —McKENZIE

As Clarke's character Lou matures in her relationship with Will (Sam Claflin), her quirky hairstyles become sophisticated. To DIY this pro-level 'do, follow hairstylist Rachael Speke's steps: Shampoo and condition with Shu Uemura Moisture Velvet Nourishing Conditioner, and follow up with an application of Bumble and bumble Prep and Bumble and bumble Thickening Hairspray before setting hair in hot rollers. Then, brush out the curls, pull your locks into a ponytail, and tease individual sections, twisting rolls into a cluster with bobby pins. The hardest part to pull off might be the floral finishing touch. "I had to keep changing the flowers, because they would wilt!" recalls Speke, laughing. "If you're going to try this hairstyle, maybe don't use gypsophila."

BUMBLE AND BUMBLE PREP *8 ounces*	$24
BUMBLE AND BUMBLE THICKENING HAIRSPRAY *8 ounces*	$29

DEVIOUS MAIDS: ANNETTE BROWN/LIFETIME; *ME BEFORE YOU*: WARNER BROS. PICTURES; *ORANGE IS THE NEW BLACK*: JOJO WHILDEN/NETFLIX; ORIBE PRODUCTS; ORIBE HAIR CARE (2)

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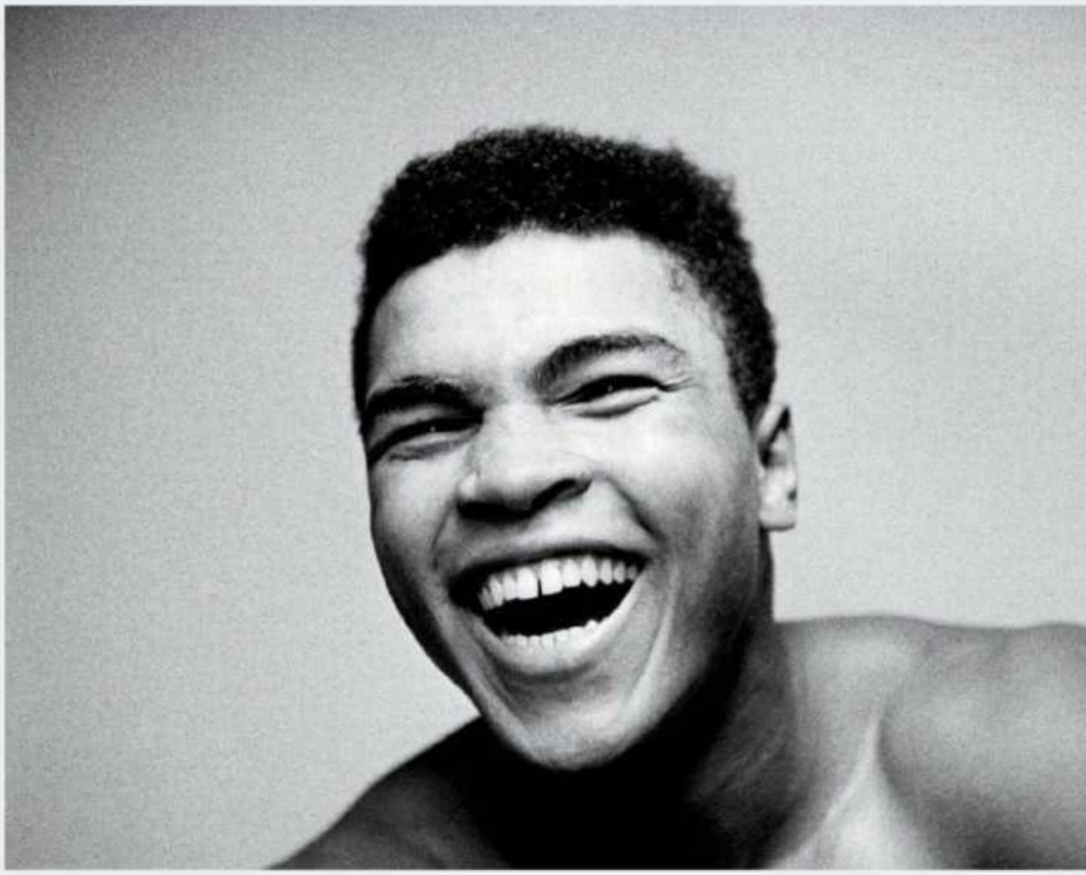
MUHAMMAD ALI 1942–2016

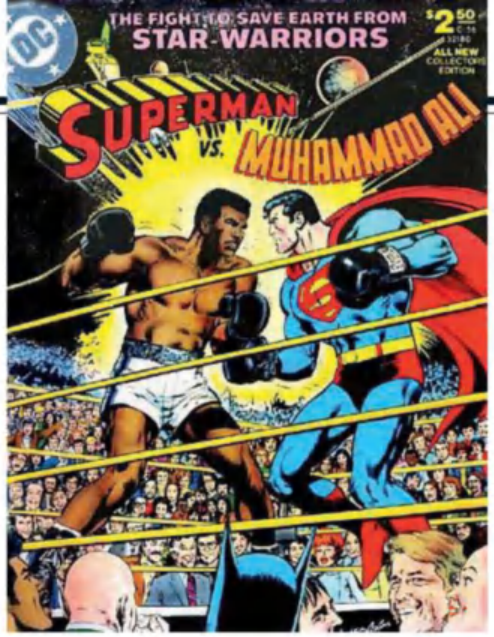
The King of the World

Muhammad Ali, who died June 3 at the age of 74, changed the world of sport and celebrity with his wit and courage. He was a champion, a provocateur, a performer, and an artist who influenced the pop culture landscape for 50 years. ***By Chris Nashawaty***



LONG BEFORE JAMES CAMERON shouted he was the "king of the world," that line belonged to Muhammad Ali. But here's the thing: For Ali, it was no hollow boast. It was a fact. To a generation who never saw the heavyweight champ float like a butterfly and sting like a bee in the ring, who never got to hear him bob and weave outside of it with the only weapon that could rival those sledgehammer fists—his mouth—Ali, who died after a three-decade battle with Parkinson's disease, must seem more like a myth than a man. But it was his humanity that will ensure his immortality. Yes, for the sports fan, there's the long list of fighters he taunted and tamed (Liston, Frazier, Foreman). For everyone else, there's also this: Ali risked his life and his livelihood for his principles when he defied the U.S. government and refused to go to Vietnam. Time vindicated his struggle and, in a pre-internet era when the world seemed so much bigger and less connected, Ali left his mark on every facet of the culture—including pop culture. He had the thousand-watt charisma of a movie star, the lyrical gifts of a rap icon, and the resonance and reach of CNN. He was, quite simply, the greatest entertainer of the 20th century.

> **"He had the thousand-watt charisma of a movie star, the lyrical gifts of a rap icon."**



To truly be the Greatest, Ali had to knock out the Son of Krypton to win the right to represent Earth in an intergalactic boxing match against an alien champ in DC Comics' 1978 issue. Without his superpowers, **Superman** gets carried out of the ring on a stretcher—but the two then pair up to thwart the alien invasion.

ALI'S GREATEST
POP CULTURE MOMENTS

Your guide to the best books, movies, videos, and more about the Champ.

BY JEFF LABRECQUE

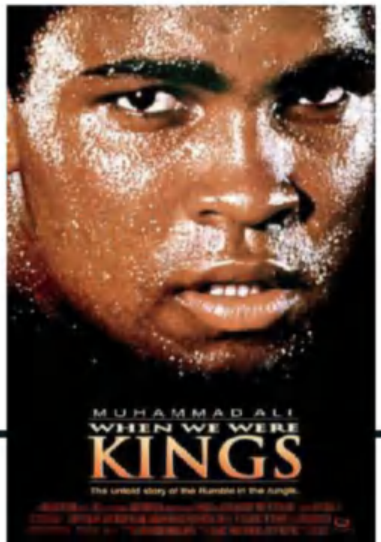
Ali's fights are a splendid YouTube rabbit hole, but it's clips of his decades-long relationship with verbose TV announcer **Howard Cosell** that showcase his charm. Sometimes contentious, sometimes comedic, their interviews were always compelling.

Famed writers—like Hunter S. Thompson, George Plimpton, and Joyce Carol Oates—flocked to Ali like moths to a flame, and several ended up writing well-received books. **Norman Mailer** spent time with Ali in Zaire to write *The Fight* about the Ali-Foreman match—a.k.a. the Rumble in the Jungle—and **David Remnick** and **Thomas Hauser** published two of the best biographies after Ali retired.

Only **Will Smith** could've played the Champ in his physical and charismatic prime, and Michael Mann's 2001 biopic, *Ali*, captures the turbulent decade in which Ali rose to fame, converted to Islam, fought the U.S. government, and reclaimed his boxing title.

When Ali refused to be drafted into the Army in 1967, he was stripped of his title and banned from boxing. His forced exile helped make him a leader of the anti-Vietnam and civil rights movements. For this controversial 1968 cover story, available at esquire.com, he posed as the Christian martyr **St. Sebastian**.

Leon Gast's Oscar-winning 1996 film about Ali's legendary 1974 knockout of George Foreman in Zaire might be the best sports doc ever made. The film shows the Champ finding his political voice and realizing the power of his celebrity.



Photographer **William Klein** started filming Ali in 1964, and his low-budget 1969 documentary was one of the first to convey the Champ's raw beauty, grace, and unbridled audacity on the big screen.

Muhammad Ali in 1962, at age 20

ALI: STANLEY WESTON ARCHIVES/GETTY IMAGES; COMIC BOOK: DC ENTERTAINMENT; COSELL AND ALI: AP; *ALI*: FRANK CONNOR; *ESQUIRE*: COURTESY *ESQUIRE*; *WHEN WE WERE KINGS*, *FLOAT LIKE A BUTTERFLY, STING LIKE A BEE*: GETTY IMAGES (2)

THE UNTOLD DORY

SHE STOLE THE SHOW IN *FINDING NEMO*, BUT SHE ALMOST NEVER EXISTED. THE UNFORGETTABLE TALE OF HOW THE LITTLE BLUE TANG IN *FINDING DORY* (OUT JUNE 17) JUST KEPT SWIMMING TO STARDOM.

BY MARC SNETIKER

@MARCSNETIKER

THERE'S SCENE-STEALING, AND THEN THERE'S SWIMMING AWAY WITH THE whole dang ocean. Ellen DeGeneres' breakout *Finding Nemo* character, Dory, the blue tang with short-term memory loss, did more than just help a woebegone clown fish, Marlin (Albert Brooks), track his lost son across the Australian sea in Pixar's 2003 blockbuster. She won the hearts of millions. "She just keeps swimming," DeGeneres says. "She perseveres, and that's something that resonated. There's something [about her] that taps into the ethos." So Dory's return to the big screen in *Finding Dory*—

Ellen DeGeneres with *Finding Dory* director Andrew Stanton (far left); Pixar's early sketches of blue tang Dory for *Finding Nemo*

this time as a leading lady, on a herculean quest to find her biological parents—should come as no surprise, but it is. In fact, it's the final, fascinating hurdle crossed by a forgetful fish who, for reasons completely unrelated to ocean depth, almost never saw the light of day.

"We couldn't figure out Dory for the longest time," says *Nemo* and *Dory* director and co-writer Andrew Stanton. "Giving a main character short-term memory loss is the worst idea you could ever do. They can't self-reflect. They can't say and express how they've changed and how they're growing, because they don't even remember. And so you have no way to track it."

Stanton had initially conceived of Dory in 1999 as a male fish named Gill, an expert guide who would help Marlin cross the ocean. "I had no characterization, no nothing, and then I read this detail about goldfish having a memory of three seconds," Stanton says. Using a 1990 *Saturday Night Live* sketch of Tom Hanks as Mr. Short-Term Memory as a comedic jumping-off point, Stanton continued to develop the character but struggled until, by sheer chance, DeGeneres' sitcom was playing in the background in his office one day. It all clicked. "Once I had Ellen's voice in my head, it was a breeze to write," he says. In her comedic style, DeGeneres "was always changing course while talking, and she had this wonderful innocence." Stanton then made a trip to the Long Beach aquarium, got introduced to the blue tang, and voilà: Dory was born.

At the time, DeGeneres' career was in flux. Her ABC sitcom, *Ellen*, had been canceled in 1998 in the wake of her groundbreaking coming-out. Her attempts at a film career had fizzled—*Mr. Wrong*, anyone?—and her romantic life had become tabloid fodder. She was just developing her now-famous afternoon talk show when Stanton extended a friendly fin. "By the time *Nemo* came out, my show was on the air, [but in 1999] nothing was going on for me," DeGeneres says. "It was a huge honor that somebody thought of me and had my voice in their head."

Dory's memory loss may have provided comic relief in *Nemo*, but elevating Dory to a star for this new film presented its own set of challenges. "The only time we hinted [at her past] in the first movie—'My family, where are they?'—we do it as sort of a passing gag," Stanton says. "But it's on top of this dark, intense pain. That's what made me feel there was one more movie left—because I always knew that was under the hood."

Not everyone did. Stanton had to convince his *Dory* crew (most of whom had not been involved in *Nemo*) that the cheery fish with her silly whale noises had a backstory of almost Shakespearean misfortune. "I remember getting mad at one point and saying, 'She's spent her whole youth wandering the ocean alone! She's a tragic character, guys!'" Stanton says. The result is *Dory*'s haunting opening montage: a young fish frantically searching the seas for her parents—a heartbreaking tableau on par with the beginning of *Up*.

Audiences may be surprised by Dory's new emotional heft, but producer Lindsey Collins hopes they won't feel betrayed by it. "This could have gone very wrong if we had tried to fix her," says Collins. "She represents something people aspire to or take strength from." As such, they never considered a plotline that gave Dory her memory back. "That's too much of who she is."

The other unchangeable, unsinkable piece of Dory's DNA comes, of course, from DeGeneres, who had lobbied for a sequel for years on her talk show and hopped aboard the sequel without even seeing the script. At a time of uncertainty in her career, Stanton had bet big on her, and she had no intention of letting him down now. "That will always mean something to me, that [Andrew] believed in me that much," she says. Some things you just don't forget. ◆

FINDING DORY: PIXAR (2); STANTON AND DEGENERES: NINO MUNOZ

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</Summer TV Preview>

=> A HACKER, A ROADIE, A PRODUCER, A PREACHER. THESE ARE A FEW OF OUR FAVORITE THINGS COMING TO TV. READ ON FOR OUR EXCLUSIVE PREVIEW OF **MR. ROBOT** PLUS THE LOWDOWN ON THE 10 BEST SHOWS OF SUMMER.

Hello
Graphics by Yoshi Sodeoka =]

Again?

IT WAS THE TECH-SAVVY SHOW THAT SET THE TV WORLD ON FIRE LAST SUMMER. NOW *MR. ROBOT* IS BACK FOR ANOTHER ROUND OF HACKING, REVOLUTION, AND IDENTITY CRISES—AND *EW* GOT EXCLUSIVE ACCESS TO THE SET AND ITS CAST AND CREATOR TO FIND OUT EVERYTHING WE COULD ABOUT SEASON 2.

By Kevin P. Sullivan @KPSull

Photographs by Finlay Mackay

*/ Rami Malek and Christian Slater photographed on April 21, 2016, in Brooklyn

CHRISTIAN SLATER LOOKS LIKE A KID ON Christmas, even though it's an overcast March morning. The cast of *Mr. Robot* has gathered for a second day of preproduction table reads at the show's Brooklyn production offices, and Slater is all smiles, giddy even. He couldn't sleep the night before. "Too excited!" he tells me. The gift he's eagerly anticipating? Final script pages to the new season of the show that earned the Hollywood vet his first Golden Globe just two months prior. His costars seem a bit more reticent, possibly nervous. Maybe it's the weather, or maybe it's that by the end of the day they'll have read through every word (and every surprise) of season 2, and what it holds for the characters. In some cases it's the first time they're finding out.

Every aspect of the show (which returns to USA on July 13 at 10 p.m.) is guarded with a layer of fiercely protected confidentiality: Series creator and executive producer Sam Esmail stands at the head of the mass of tables to speak before the read-through begins. He tells the cast that they won't receive electronic copies of the scripts for the last three episodes of the season. They're too easily emailed, accidentally or otherwise, so until those final three hours are read aloud, some actors won't know the fates of some characters. Rami Malek, *Mr. Robot*'s star, keeps glaring at the one reporter in the room—a scary sight until I later learn that he's a known practical joker. "We're all going to die," half-jokes Carly Chaikin, who will return this season as Darlene, one of *Mr. Robot*'s team of myriad hackers.

THE NEED FOR SECRECY IS A CHAMPAGNE PROBLEM IN THE WORLD OF scripted television. On top of being a ratings win for the network—it was USA's most streamed new series in five years—*Mr. Robot* fostered communities of message-board scribblers and Reddit theorists that combed every frame for hidden meanings and clues as to what, exactly, is real: something Esmail, 38, had always dreamed his show would inspire. "One of my favorite things about TV, which is very different from movies, is the community aspect of it. My friends and I would meet up and watch every episode of *Lost* together," he remembers. "Then we would have these hour-long conversations about what that meant and where that story line is going and our theories."

But not that long ago, *Mr. Robot*'s cult following—not to mention winning two Golden Globes and a Peabody Award—was anything but a foregone conclusion. By whatever rubric development execs use to vet TV series, its first season shouldn't have worked. The pilot introduces "fsociety," a ragtag group of hackers—who are, as screen criminals go, pretty dopey—led by a possibly psychotic figurehead called Mr. Robot, played by Slater. The show's hero, Elliot Alderson (the then virtually unknown Malek), is a morphine-addicted loner and unreliable narrator who sets out to take

(PHOTO SHOOT) STYLING: MICHAEL FISHER/STARWORKS GROUPS; MALEK'S GROOMING: JORDAN LONG/STARWORKS GROUP; SLATER'S GROOMING: LYDIA SELLERS/EXCLUSIVE ARTISTS MANAGEMENT; LOCATION: DUMBO LOFT/SERET STUDIOS; (PP. 32–33) MALEK'S SHIRT: HELMUT LANG; SLATER'S SHIRT: SPLENDID MILLS; (THIS SPREAD) SHIRT: ALTERNATIVE APPAREL

down E Corp, a company he refers to as Evil Corp that is an amalgam of Apple, Lehman Brothers, and Big Brother. When he does speak, Elliot spouts off bitter bons mots about Facebook culture and technologically imposed isolation, often directly to the audience.

The unlikeliness of *Mr. Robot*'s success was never lost on Esmail, who with a grin recalls shooting the show's fourth episode, much of which occurs inside Elliot's withdrawal nightmare. "I would say, 'So this is the episode where we're going to lose half of our viewership and then we'll get canceled.'"

That, of course, didn't happen. Everything that made *Mr. Robot* stand out—Malek's electrically idiosyncratic performance, the show's cold-cool visual style—brought the series plaudits from critics and famous fans, including *Lost* co-creator Damon Lindelof and Iron Man himself, Robert Downey Jr., who made a personal visit to the set this season. "To have Downey come down and want to see some of the show and hang out is a huge compliment," Malek says. "I asked him if he'd consider doing anything in season 3, and he didn't rule it out."

For Esmail, the road to *Mr. Robot*'s success began at the age of 5, when the New Jersey native's parents took him to see *E.T.* As the credits rolled, the tot walked out thinking he could do better. "I was an arrogant 5-year-old," Esmail says with a laugh. After graduating from New York University with a degree in film and television production, he dabbled briefly in the tech world and founded, PortalVision, a software start-up for which he raised $6 million in seed capital before the bubble burst in 2001. Then it was off to study at American Film Institute, where he gained recognition for writing screenplays like his still-unproduced *Norm the Movie*, about a guy who blacks out after a night of drinking only to wake up in a PG-13 film. It was a start, but not quite enough: "In this town, people did not view writers as filmmakers," Esmail says. "They'd rather get the hot up-and-coming commercial director or hot and up-and-coming music-video director or a guy who just posted a viral video that looked amazing."

It was during prep on his directorial debut, *Comet*, a low-budget, cerebral romance

(*Clockwise from top left*) Portia Doubleday; Rami Malek and Christian Slater; Carly Chaikin; Joey Bada$$ and Malek

starring Justin Long and Emmy Rossum (to whom Esmail is now engaged), that Esmail began work on what he intended to be his follow-up feature—the story of a hacker who topples the largest corporation in the world.

Like *Lost* wasn't *just* the story of people stranded on an island, *Mr. Robot* was never going to be *just* a hacker show. Esmail, who is of Egyptian descent, crafted a story that crashed headlong into contemporary issues—the social upheaval of the Arab Spring, how technology shapes our lives—in a way he wasn't seeing in pop culture. "Films and TV shows ignore technology," he says. "They have cell phones and text messages and emails, but the characters aren't actually reflective of living in a world where you're emailing and texting as opposed to actually meeting up with people, because of plot machinations."

Elliot Alderson had to be a real hacker, someone who could realistically navigate the back alleys of the internet as it existed in 2015, the way Esmail did in college, when he wound up on academic probation for what he refers to as his own "poor attempt at hacking." The character would be just as socially anxious and pissed off, but his cyber-breaking-and-entering would have a purpose. As Elliot explains near the end of season 1, he wants to save the world.

While the *Mr. Robot* movie took shape and Esmail figured out the beginning, middle, and end of its story, he realized that he had something bigger than a feature. At the same time, the first season of HBO's *True Detective* served as proof for him that the medium could be as bold as he wanted for Elliot's story. "I loved that show," he says. "The look of it was very cinematic. It felt like a feature, in all honesty." Fortunately for Esmail, networks were hungry for prestige dramas—Emmy darlings like *Mad Men* or *Breaking Bad*—and USA snapped up *Mr. Robot* based on the pilot script and series bible. Esmail the filmmaker unexpectedly found himself in the world of TV.

BEFORE *MR. ROBOT*, RAMI MALEK BELONGED TO ONE OF TWO VERY different hemispheres of the film industry, depending on whom you asked. Either he was the breakout of respected cinema like *Short Term 12*, *Ain't Them Bodies Saints*, and *The Master* or he was that guy from blockbuster franchises that keyed into his Egyptian heritage like *Twilight* and the *Night at the Museum* movies. After *Mr. Robot* premiered, Malek became more recognizable than ever before. "I've never been the guy who gets stopped on the street," the 35-year-old says. "It's shocking to see your face up on a billboard or a bus stop. I've asked that my face not be used for the season 2 campaign, but I don't know how many of my prayers will be answered...to the chagrin of my agents and managers."

Like the series itself—which unflinchingly presents graphic S&M sex scenes, extended sequences performed entirely in Danish and Swedish, and BD Wong

Shall we go sweet?

OR SHALL WE GO SPICY?

Nothing Else Tastes Like

Nothing Else Tastes Like

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MR. ROBOT'S NEWEST HACKER TRACKER

TO PLAY ELLIOT ALDERSON'S LATEST NEMESIS, **GRACE GUMMER** DREW INSPIRATION FROM THE UNLIKELIEST PLACE

=> WHILE READING for the role of FBI agent Dom DiPierro, Grace Gummer was happy to see a familiar face in Rami Malek, her *Larry Crowne* costar, but she was completely in the dark when it came to *Mr. Robot*. "I knew nothing about it," she says. "I thought it was a sci-fi show." Instead of binging on the first season before her audition, Gummer did a different kind of prep: "I actually watched *The Real Housewives of New Jersey* because I play an FBI agent from New Jersey, so I needed to get into the mode," she says. "I had some episodes saved on my computer because I'm a big fan of that show." As "the Javert to fsociety and Elliot," DiPierro has a complicated relationship with our hacking heroes, one that may be more complex than cat and mouse. "Elliot and I are sort of connected in a way," Gummer says. "It's left up to the audience to decide which side they're on." *—Kevin P. Sullivan*

as a transgender woman—Malek offered an alternative to what audiences had grown used to expecting from lead actors. Elliot doesn't look like, sound like, or think like anyone else on TV. One moment he can be nearly invisible, his heavily lidded eyes cast downward, mumbling in monotone, and then explode with searing anger in the next. Malek could hit each of those levels with uncanny believability, but more than anything, he embodied the uniquely modern strand of loneliness that Esmail set out to capture with *Mr. Robot*. "If it's the 12th take and it's still not right and it's 2 a.m. and the crew hates us, Rami and I are still going to go for that extra take because we want it to be the best it can be," Esmail says. "I just consider him a co-creator."

Away from set, Malek only resembles Elliot in his husky voice and wide-eyed stare. He's playful and dry—and quick with a conspiratorial smile—like someone who knows more than he'll say but doesn't worry much about hiding it. It's no wonder that he's become the target of cast and crew members sniffing around for future story details. "They think that I have all of the secrets and have Sam's ear, so I must know things," Malek says. "It makes being on set a much, much sweeter experience when everybody is extra nice to you because they think you have the golden ticket."

*/---------- For all those who haven't watched season 1 of *Mr. Robot*, we recommend treading carefully past this point.*/----------

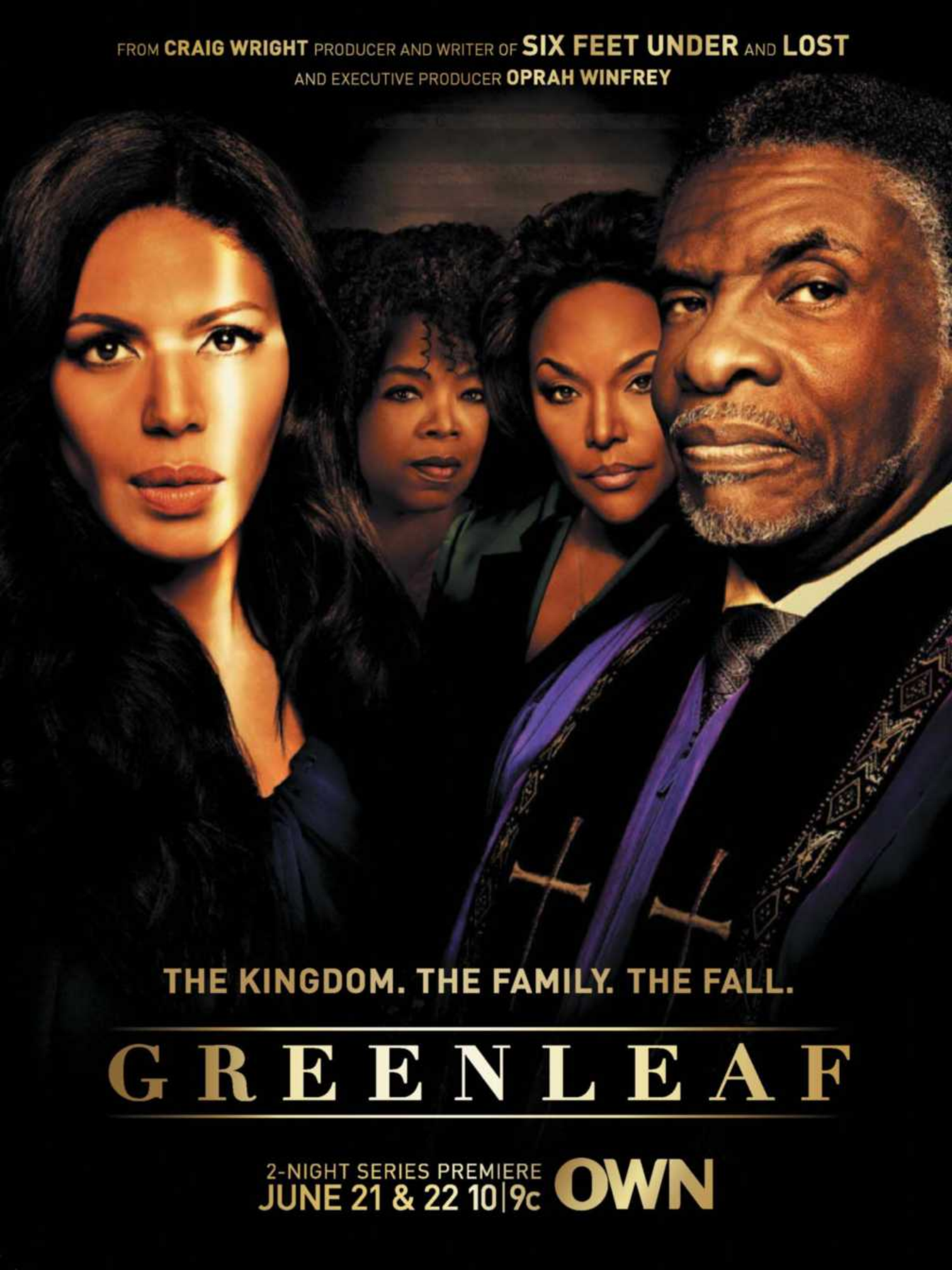
CHRISTIAN SLATER HAD BEEN A PART OF THE SHOW FROM THE START, but his character's role raised more than a few eyebrows along the way, including his own. "I read the pilot script; there was nothing specific in there that jumped out at me, but I had a funny sense about it," Slater recalls. "I remember saying to my agent, 'I don't know if this guy is really there.'" It was never clear whether other fsociety members acknowledged their supposed leader. His relationship with Elliot oscillated between adviser and abuser, depending on the episode. By the time episodes 8 and 9 revealed in a seismic one-two punch that, yes, Mr. Robot was Elliot's father, and no, he didn't exist outside of the hero's head, viewers had either their minds blown or their deeply held suspicions confirmed.

For Slater, the big reveal meant finally sharing what thrilled him about his role in the first place. "When Sam told me who the character was and what his relationship to Elliot was, I remember throwing my hands up in excitement," Slater says. "This wasn't going to be in any shape or form a paint-by-numbers experience."

Once season 1 wrapped up, plenty had changed. Fsociety (with the help of inside man–turned–missing person Tyrell Wellick, played by Martin Wallström) had infiltrated Evil Corp and erased all debt. During the attack, the Mr. Robot part of Elliot took control, and now the sane half can't account for three days. So where does a show go when the finale laid waste to both America's financial structures and its hero's grasp on sanity? If the Evil Corp hack and the truth about Mr. Robot made anything certain for season 2, it was that Esmail & Co. couldn't repeat themselves. "There was the temptation to hold back because this is so different and people really liked the first season," Esmail says. "[I thought] 'Maybe we should try to retain those elements for the second season.' That's when I knew that kind of thing would get us in trouble." When Esmail and the cast tried to explain the major differences between the first and second seasons, one word popped up again and again: "darker."

The second season picks up about 30 days after what has become known as the Five/Nine hack, and Elliot's in even worse shape. "He's pretty psychologically f---ed when we start," Malek says gleefully. The fsociety leader is living in self-imposed isolation at his mother's town house in Queens, away from computers and in the company of a talkative new friend, Leon (Joey Bada$$), in hopes of sticking to a rigid routine and limiting Mr. Robot's control. "Being around his mother, as negative as it has been in the past, allows Elliot to be reminded that he's had a home and that that world

(P. 40) T-SHIRT: SPLENDID MILLS; SHIRT: ALTERNATIVE APPAREL


FROM CRAIG WRIGHT PRODUCER AND WRITER OF SIX FEET UNDER AND LOST
AND EXECUTIVE PRODUCER OPRAH WINFREY
THE KINGDOM. THE FAMILY. THE FALL.
GREENLEAF
2-NIGHT SERIES PREMIERE
JUNE 21 & 22 10|9c
OWN

exists," Malek says. "As bad as it was, there is a world that exists outside of his compromised memory that he can trust."

With Elliot on the bench, his sister Darlene (Chaikin) has taken over fsociety and its renewed campaign to sink Evil Corp. But as President Obama promises in the trailer, the FBI is on the case, and Agent Dom DiPierro—played by new cast member Grace Gummer (see sidebar)—is hell-bent on finding Tyrell Wellick, whom she believes to be their leader.

IN A VERY RARE MOVE FOR A CABLE SERIES, PRODUCTION HAS BEEN rejiggered in season 2 to allow Esmail to direct all 10 episodes. For the actors, this means shooting scenes from different episodes over the course of a single day, which on any show—let alone *Mr. Robot*—can be disorienting. The trade-off is that Esmail is always around to answer (most) questions.

"There have been moments where I'd look at Rami and say, 'Do you have any idea what's going on here? Because I forgot what this means,'" says Portia Doubleday, who plays Elliot's best friend, Angela. "And he'd be like, 'I don't know. Just ask Sam.'"

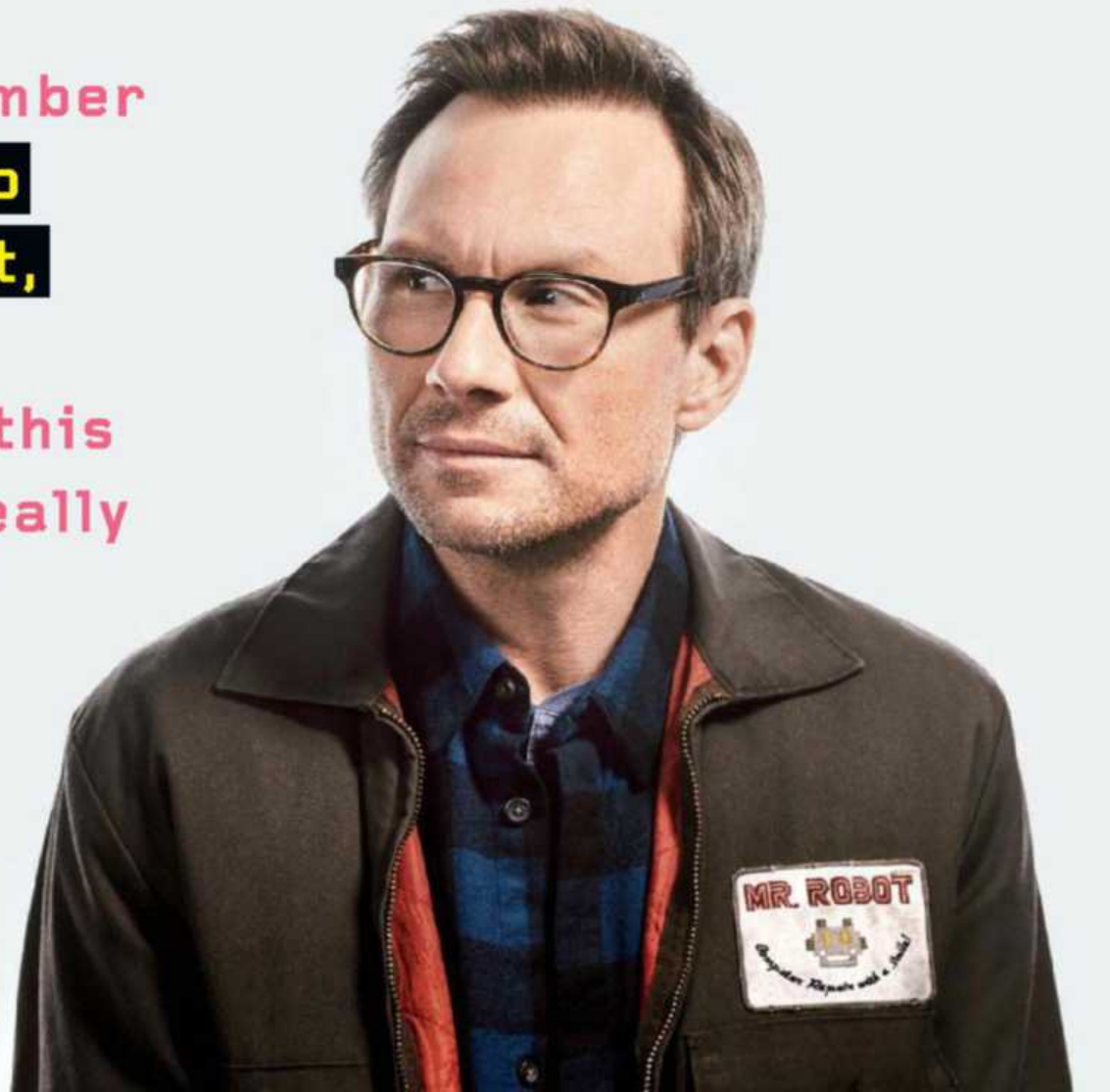
Though the scheduling gymnastics may require an adjustment period, the effects are already apparent. Two weeks into production, Esmail says the show is "10 times better than the first season," and that he can't imagine not directing the rest of the series (possibly with a longer break between seasons if he gets his way). And the new arrangement is working for Malek, who has learned to trust Esmail beyond any doubt: "When he presented this second season to me, I said, 'Really? This is where you're going with this?' I was a little bit skeptical, and then I thought, 'Every time you were skeptical of anything in the first season, he proved you wrong.' I think he's going to shock a lot of people. It's as intelligent and risky as the first season."

Perhaps the biggest change between seasons 1 and 2 of *Mr. Robot* is the evolving landscape of television at large. At last month's upfronts, where networks preview their new series, Malek noted the impact of his onetime underdog show. "A lot of the shows have a tinge of *Mr. Robot* in them," he says. "Me and Christian were like, 'Wait, is that our score?... They're making a girl Elliot, aren't they? Look, she's got huge eyes. You can't tell what ethnicity she is, and she's trying to save the world in a flawed way.' Is this going to be the recipe?"

From underdog to top dog in less than a year? Even for fsociety, that's quite a coup. •)

"I remember saying to my agent, 'I don't know if this guy is really there.' "

—Christian Slater



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SUMMER TV 2016 PREVIEW

PLUS 10

TEN SHOWS YOU CAN'T MISS

(*From left*) Craig Bierko, Jeffrey Bowyer-Chapman, Constance Zimmer, Shiri Appleby, Amy Hill

/#1/ UnREAL

_LIFETIME / Mondays (10PM)
_Returning Drama
*/----------

Welcome back to the mansion! This season we'll meet the new wannabes vying for the heart of *Everlasting*'s suitor, football star Darius (B.J. Britt). Though the tug-of-war between showrunner Rachel (Shiri Appleby) and EP Quinn (Constance Zimmer) is in full force, the contestants certainly entertain. "The deck that we stacked worked out really well," teases *UnREAL* co-creator and EP Sarah Gertrude Shapiro. "The contestants have crazy chemistry with Darius." Meet our picks for the best this season. —SHIRLEY LI

/#2/ ORANGE IS THE NEW BLACK

Making waves in Litchfield Penitentiary this season is the tax-evading TV culinary host Judy King, played with sugar and spice by **BLAIR BROWN** (*Fringe*). A master manipulator with a smile, King quickly learns how to work the system from the inside. The celeb-turned-inmate checks in with EW.

UNREAL: MICHELLE FAYE/LIFETIME (2); *ORANGE IS THE NEW BLACK*: JOJO WHILDEN/NETFLIX

WILD WIFEY

OUR VILLAIN!

LONDON
SUNITA PRASAD

A conservative Pakistani-American, London hopes to come out of her shell. But with Quinn and Rachel pushing her to don a head scarf to look more "terrorist," she'll have to decide how much she's willing to do for attention.

TIFFANY
KIM MATULA

As the daughter of an NFL team owner, Tiffany aches to escape football, so Darius' appearance throws her for a loop. She might just score that *Everlasting* touchdown, though, as Quinn pegs her as a "wifey" from the start.

CHANTAL
MEAGAN TANDY

Chantal's tragedy—her fiancé died in a car accident—brings on the waterworks, but the debutante from Atlanta is stronger (and more camera-ready) than she looks.

BETH ANN
LINDSAY MUSIL

Yes, Beth Ann wore a Confederate-flag bikini, but she's no textbook villain. A little naive, she simply "has a lot of pride in her Southern heritage," Shapiro explains. Still, Quinn and Rachel recruit her to stir the pot—and she delivers.

RUBY
DENÉE BENTON

Rachel may have persuaded the black-rights activist to put college on hold for *Everlasting*, but don't worry, Ruby soon catches on to her tricks. Plus, she has producer Jay (Jeffrey Bowyer-Chapman) on her side.

YAEL
MONICA BARBARO

Known as "Hot Rachel" to the crew, Yael is Shapiro's favorite "idea" for a contestant. "She's this beautiful, undamaged, uncrazy version of Rachel," she says. But don't underestimate Yael—she can be just as cunning as Rachel, too.

BRANDI
MONIQUE GANDERTON

Brandi, an MMA fighter who grew up in foster care, has a mean right hook, but outside of the cage she's shy and genuinely hoping to find love. She'll feel the pressure to toughen up emotionally—and quickly.

JAMESON
KARISSA TYNES

A cop from Chicago, Jameson ditches her duty to chase love. But as confident as she is in what she wants, she'll be threatened by the success of her fellow contestants—and by her perceived lack of chemistry with Darius.

UNREAL: LIFETIME (8); *THE NIGHT OF*: CRAIG BLANKENHORN/HBO

-NETFLIX / June 17
-Returning Drama
*/

Judy King seems like she'd be an awfully fun character to play...

She's really a piece of work, isn't she? I usually play polite and responsible people. [*Laughs*] Judy is a person who continually makes wrong decisions. I'm having the *best* time.

I think the easy assumption to make about Judy is that she's kind of a Martha Stewart figure.

Actually, in some ways she's more like Paula Deen, just sort of that weird Southern friendly quality. My mother was Southern, and I know Southern women. I've really loved to have the chance to play her—and the show is just so great, they give you so much leeway.

Were you a fan of *Orange* before signing on?

Oh, yes, I wanted in. Luckily [creator] Jenji Kohan was a fan of *The Days and Nights of Molly Dodd*. [*Brown starred on the comedy from 1987 to 1991.*] I got a call about being on the show, and I was on a plane the next day. And then, of course, it turned out that *Orange* is filmed on the same soundstage that *Molly Dodd* was. So two of my happiest TV experiences happened in the same place. It's a good-luck building. —**SARA VILKOMERSON**

LOGO BY **JENNIE CHANG**

John Turturro and Riz Ahmed

/#3/
THE NIGHT OF

-HBO / July 10 (9PM)
-New Limited Series
*/

EVEN ON THE SUNNIEST DAYS, THE DARK CRIME THRILLER WILL KEEP YOU ON THE EDGE OF YOUR BEACH CHAIR

=> HBO'S NEW TWISTING corkscrew of a drama encourages close examination, not only of its plot but of its credits: Poignantly listed as an executive producer is the name of James Gandolfini. In the show's original pilot, shot in 2012, the *Sopranos* icon played a low-rent New York lawyer drawn to a murder suspect (Riz Ahmed). The project was shelved after Gandolfini's death in 2013 but resurrected a year later with John Turturro as the lead. "At first I was like, 'Oh, no,'" the actor says, "because of James." But he acquiesced after realizing that Gandolfini had appeared in only one scene. "So it wasn't like he did Hamlet and I was doing Hamlet." Shakespeare, though, is a fair reference for the series' towering, tragic themes. The story splits its time between Rikers Island, the courtroom, and the streets of NYC, as evidence emerges. Writer-director Steven Zaillian and writer Richard Price looked to *The Staircase*, a murder-trial documentary, for inspiration. Perhaps that's a hint at the plot's direction—but Zaillian isn't saying. "Audiences deserve to experience the show without all the usual expectations," he notes. But expect this: You won't stop watching. —**JOE MCGOVERN**

Merle Dandridge; (*below*) Oprah Winfrey

/#4/

GREENLEAF

_OWN
_June 21 (10PM)
_New Drama
--------------------*/

AFTER A BROADWAY CAREER AND DOZENS OF SUPPORTING ROLES, MERLE DANDRIDGE TAKES THE LEAD ON THIS RACY, MEMPHIS-MEGACHURCH-SET SERIES

=> MERLE DANDRIDGE was a stage veteran when she decided to head to L.A. for a career in TV. "It was time for me to move forward and move on," reflects Dandridge. But the 41-year-old didn't count on landing a lead role. Her big Hollywood break lay with series EP and recurring actress Oprah Winfrey, who, along with show creator and EP Craig Wright, cast her as the Greenleaf clan's eldest daughter—a sophisticated reporter who returns home after her sister's death, skeptical of both the Christian faith and the family she left behind. Incidentally, Dandridge spent summers in Memphis with her father's Pentecostal family, so she shares Southern and religious roots with her character. "She sees that there are these [scandalous] things going on, which fuels her so deeply and reignites this fire," says Dandridge. "I relate to that." But while Grace's "come-to-Jesus moment" lies ahead, Dandridge has a certain media mogul to thank for hers. "The entire first day was just scenes with me and Miss Winfrey," shares Dandridge, laughing. "It was a daunting, crazy place to start." —**NINA TERRERO**

GREENLEAF: OWN; WINFREY; JASON LAVERIS/FILMMAGIC.COM; *YOU'RE THE WORST*: BYRON COHEN/FX (3); *AMERICAN GOTHIC*: CHRISTOS KALOHORIDIS/CBS

/#5/

You're the Wo

YOU'RE THE WORST #301 PRODUCTION DRAFT 05/16/1

They chug their beers as Jimmy talks through.

{1} JIMMY
So? The unknowable is terrifying, Gretchen. That's why humanity explores. To shine a light on the frightening dark that surrounds us. Thus, immediately upon learning you don't wash your legs, itself unimportant, I'm thrust into wondering: what else don't I know?

{1} GRETCHEN
About me? Oooh, okay. Um, I've dated two of the Baldwins. I competed in the U.S. Teen Nationals for show-jumping.

JIMMY
In horsery?

GRETCHEN
Yes, horsery. For ten months I did ink-work for a professional counterfeiter. I've never eaten a blueberry.
(off Jimmy's reaction)
They're doll eyes. Think about it. Drink!

She grabs the new shots. Motions to keep them coming.

JIMMY
How do I not know any of this?

GRETCHEN
I can't do a cartwheel. I'm afraid of fog. An owl tried to kill me at Bible camp.

JIMMY
What?

GRETCHEN {1}
Big sumbitch. Sluiced through the night air, silent as shit: whoosh!
(parts her hair)
You can see the scar if you --

{1} JIMMY
No. What kind of camp did you say?

DIRTY SECRET

This page of dialogue comes about halfway through the premiere and takes place the day after Gretchen and Jimmy have proclaimed their love for each other. "Jimmy has learned a very small detail about Gretchen, which is that when she showers, she does not wash her legs," says Falk. "It's symbolic of the fact that there's so many things he does not know about her." Like several of Gretchen's ensuing revelations, this was inspired by real life. "One of our writers—I won't say who—doesn't wash their legs, and we all thought this was crazy."

ALL IN THE FAMILY

Falk says the show's writers never decided which two Baldwin brothers Gretchen dated. But if he had to guess? "Stephen and Daniel. The two worst ones."

DOUBLE TAKE

"Right after this, they discuss what kind of camp it was, and Gretchen [says] maybe she's not religious but *spiritual*," says Falk. "So often in Hollywood there's a bias against religion and spirituality. We wanted to make it a normal detail that she has bigger beliefs."

rst

_FXX / Aug. 31 (10PM)
_Returning Comedy
----------*/

THE CREATOR OF THE SCHMALTZ-FREE ROM-COM TAKES *EW* THROUGH THE COCKTAIL OF JOKES FEATURED ON AN EXCLUSIVE SEASON 3 SCRIPT PAGE. CHEERS!

=> **IN LAST YEAR'S FINALE,** Gretchen (Aya Cash) and Jimmy (Chris Geere) finally said "I love you" to each other. So is it all smooth sailing from here? Nope. "The first time you say 'I love you,' it's scary," says the showrunner and exec producer, Stephen Falk. "At least one of them, if not both, are freaked out by having taken this step." As for the other main characters, Jimmy's lodger, military vet Edgar (Desmin Borges), will continue to deal with PTSD, while Gretchen's BFF, a pregnant Lindsay (Kether Donohue), will reunite with her estranged hubby. "She tries to make her marriage fulfill all her needs, which takes her to a really dark and twisted place," says Falk, laughing—yes, *laughing*.

Lindsay's pregnancy notwithstanding, Falk promises that once again the season will feature lots of eating and drinking—and he sent along a booze-filled script page from the premiere to prove it. —**CLARK COLLIS**

THE NIGHT'S WATCH

"There's a documentary series called *The Staircase* about a murder, and an owl was one of the theories of how this woman was killed," says Falk. "Also, I just had a kid, and one of the books I read to her features an owl, in kind of a terrifying drawing. So that's where that came from."

/#6/ AMERICAN GOTHIC

_CBS / June 22 (10PM)
_New Drama
----------*/

EVERY SUMMER NEEDS A WEEKLY DOSE OF THRILLS. THE SHOW'S EP TELLS US HOW IT'S DONE.

On this CBS murder mystery, the wealthy Hawthorne family discovers that their now-deceased patriarch (Jamey Sheridan) was possibly a serial killer—and it gets worse—who may have been aided by a member of their family. Was it the steely matriarch (Virginia Madsen) or one of the four disparate siblings? Executive producer Corinne Brinkerhoff (*The Good Wife*) shares her three-step recipe for upping the creep factor. —**NATALIE ABRAMS**

FEATURE COMPLICATED CHARACTERS

"In order to have a truly creepy show, you can't ever really know who anybody is at face value," Brinkerhoff says. "For all these characters, there's some level of duplicity. Each one of them has a pretty major secret or demon. It's a family, so it's not the entire world as a suspect—you have to have many layers to these people."

CONSTANTLY MISLEAD THE AUDIENCE

"A big thing with our show is subverting expectations," she says. "Right when you think you know where the story is going, we twist it again."

SET AN EERIE AMBIENCE

"With the color palette, we went with deep blues and greens to get a sense of 'Maybe everything is okay, but it's certainly not bright and shiny,'" says Brinkerhoff. "We had [found] some research saying that secret psychopaths tend to decorate their homes with predatory birds as a subconscious manifestation of their own predatory instinct. If you look through the show, there are birds everywhere in subtle motifs—the leg of a table, the base of a lamp, in wardrobe—those off-kilter, bizarre details that signal something is weird here."

Virginia Madsen

/#7/

VICE PRINCIPALS

_HBO / July 17 (10PM)
_New Comedy
*/----------

WATCHING THIS COMEDY IS HOMEWORK YOU'LL ACTUALLY LOOK FORWARD TO

=> **ON THE NEW COMEDY** from the team behind *Eastbound & Down*, Danny McBride and Walton Goggins play Neal Gamby and Lee Russell, a pair of rival vice principals, each desperate to fill the shoes of Bill Murray's departing high school overlord. "Neal Gamby, he obeys rules, he lives by this strict code of discipline," says exec producer Jody Hill, who co-created the show with McBride. "Lee Russell is more of a shark." When McBride approached Murray about appearing on the South Carolina-set show, the response from the *Ghostbusters* legend was typically idiosyncratic. Murray insisted that they meet at a baseball game and that McBride bring a copy of the script in a case. "I got the kind of suitcase you would expect a Miami cocaine dealer to use," says McBride. "When I got there, I see Bill Murray and Anthony Bourdain. They were filming an episode of Bourdain's show. Bill ambushed me! But he called the next day and said that he would do it." Although Murray's role is comparatively small, his influence on one aspect of the show's production proved lasting. "He wanted rock & roll music played between takes," says Hill. "Even after he left, that was something we did. We totally stole that from Bill." —**CLARK COLLIS**

Walton Goggins and Danny McBride

/#8/

Roa

CAMERON CROWE CRANKS UP THE MUSIC—AND THE BEHIND-THE-SCENES ACTION—ON HIS FIRST SMALL-SCREEN SERIES

/#9/

O.J.: MADE IN AMERICA

DON'T SAY WE DIDN'T WARN YOU: YOU'RE ABOUT TO FIND THE CONVICTED CRIMINAL AND FOOTBALL LEGEND…APPEALING. IT'S UNCOMFORTABLE, BUT EZRA EDELMAN, THE DIRECTOR OF THIS FIVE-PART DOC, IS RIGHT THERE WITH YOU.

VICE PRINCIPALS: HBO; *ROADIES*: PATRICK WYMORE/SHOWTIME

Carla Gugino, Luke Wilson, and Rafe Spall

dies

_SHOWTIME
_June 28
(10PM)
_New Comedy
----------*/

=> **THE WRITER-DIRECTOR WHO** chronicled a too-young music journalist's adventures in the semiautobiographical *Almost Famous* makes his TV debut with another deep dive into the rock world: *Roadies*, an hour-long comedy that follows the crew of the fictional Staton-House Band on tour. Crowe found new ground in familiar territory. "People haven't told this story," says Crowe, whose fellow executive producers include his co-showrunner Winnie Holzman (*My So-Called Life*) and J.J. Abrams (*The Force Awakens*). "Every time I interviewed a roadie—the roadies were always this rich source of material—I loved that they wanted to help you enjoy their world, but they're not the stars. They are the handmaidens. They are here to facilitate your love of music."

Just because these makeshift communities of wanderlusty souls don't get to shine on stage (except while assembling and taking it apart) doesn't mean they aren't worthy of the spotlight (which they operate). "It's the drama of: Is tonight going to work out?" says Crowe. "There's a vital electricity that happens with people basically working on a circus. There's a new trainer tonight—what's going to happen? Is the elephant going to stomp on somebody?"

Meet your circus stars: laid-back, one-night-stand-prone tour manager Bill (Luke Wilson) and sharp, tenacious production manager Shelli (Carla Gugino), whose relationship Crowe likens to a work marriage. "I love that we get to explore that dynamic without it being literal," says Gugino. "They're two people who if they met each other online would never go out on a date. Yet when they're together they couldn't be happier, which is problematic because Shelli's married."

Bill and Shelli's relationship isn't the only complicated one: Take deep-thinking electrician Kelly Ann (Imogen Poots) and her go-with-the-flow brother Wes (Machine Gun Kelly), who joins the tour as a manny. "There's that contrast of real family versus family she's created on the road," observes Poots. "Are those two things compatible?"

Also throw into the mix a financial adviser (Rafe Spall) brought in to trim the budget, a frighteningly passionate road manager (Ron White), stalkers, group hugs, and a slew of musical guest stars ranging from Jim James to Lindsey Buckingham. "When Lindsey Buckingham picked up his guitar in a scene...and started playing this instrumental, it took me back to my parents and being a kid and *Rumors*," gushed Wilson. "I thought, 'Okay, please don't have tears in your eyes when you're doing a scene with Lindsey Buckingham on his first day,'" says Wilson. "That's the power of music."

This summer, *Roadies* hauls it out front and center, through the eyes of the unsung warriors. —**DAN SNIERSON**

_ABC
_June 11 (9PM)
_New Documentary
----------*/

Looking at the early footage of O.J. Simpson, it's shocking how charming he is, and how...

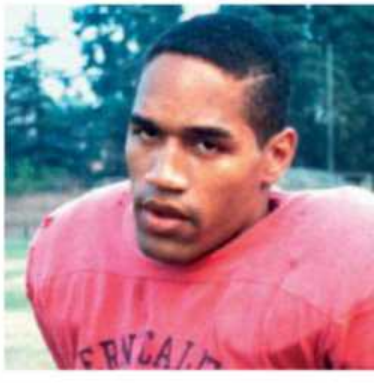
Handsome? Bearded O.J. was hot. It's important that there's a full portrayal of a human being and not just a guy who's been reduced to a monster. This is a guy who was great and beautiful, and you need to spend some time absorbing that to understand more fully what this was all about.

You spoke to the jurors about how they voted. Were you surprised?

It was very revealing that they arrived at their conclusions for completely different reasons. One didn't believe the prosecution proved their case beyond a reasonable doubt. Another was maybe more swayed by her emotions. People have reduced it to "Oh, there's nine black people on the jury. They all wanted to acquit beforehand." And it's like, "No, it's more complicated than that."

When Simpson was convicted of armed robbery in 2008, did you feel that justice was served?

The idea that we arrive 13 years later with this farcical event that took five minutes and culminates in a 33-year sentence? C'mon. Karmic justice is not justice. —**MELISSA MAERZ**



O.J.: MADE IN AMERICA: ESPN FILMS

Winona Ryder ; (*below*) Caleb McLaughlin, Finn Wolfhard, Millie Bobby Brown, and Gaten Matarazzo

/#10/

STRANGER THINGS

_NETFLIX / July 15
_New Drama
----------*/

WINONA RYDER STARS AS A SINGLE MOTHER DESPERATE TO FIND HER MISSING SON ON THIS SUMMER'S SPOOKIEST SCI-FI/HORROR HYBRID. PREPARE FOR A WAVE OF '80S NOSTALGIA, TOO!

=> **IN SCARY MOVIES, NOTHING** good ever happens in the woods. So naturally that's where Netflix's new homage to '80s-era horror/sci-fi is shooting on this gloomy March day. Winona Ryder (*Black Swan*), as single mother Joyce, is visiting her 12-year-old son, Will (Noah Schnapp), who's playing in his fort. Knowing her presence isn't necessarily welcome, she's brandishing something she thinks will score her big mom points—tickets to *Poltergeist*. Will is psyched, but Mom has a caveat: "As long as you don't get nightmares anymore."

The producers of *Things* would rather viewers be the ones who walk away with nightmares. Or at least a few good shivers of nostalgia. Series creators (and identical twins) Ross and Matt Duffer (*Hidden*) grew up in North Carolina playing Dungeons & Dragons and living vicariously through movies like *The Goonies* and *A Nightmare on Elm Street* and Stephen King novels like *It*. *Things* is the pair's reverent tribute to those properties. "What connects all this stuff that we loved growing up is they explore that place where the ordinary meets the extraordinary," says Ross.

While they originally set the show in Montauk, Long Island ("We're both obsessed with *Jaws*, and Montauk was the basis for Amity," says Matt), producers eventually decided to shoot in Atlanta, and the Southern city felt like a better stand-in for a small town in Indiana. "I feel like Indiana is the state Spielberg would have picked," says executive producer Shawn Levy (*This Is Where I Leave You*). *Things* focuses on four D&D-playing pals—Will, Mike (Finn Wolfhard), Dustin (Gaten Matarazzo), and Lucas (Caleb McLaughlin)—who almost immediately realize something, well, strange is happening in their sleepy town. In the first episode of *Things*, Will is abducted by some kind of monster and taken into another dimension. At the same time, a telepathic girl named Eleven (Millie Bobby Brown) mysteriously appears with deadly agent-assassins on her tail. Could all of this be related to a nearby secret government facility run by Dr. Brenner (Matthew Modine)? To put it in '80s parlance, no doy.

While the mysteries and monsters of *Things* are part of the fun, it's really the young actors (see below) who steal the show. "They're amazing," says Ryder. "What I love is they're not actory. They're like these little characters." And if *Things* goes another season, the Duffers plan to keep them around for more. "The dream is a Harry Potter situation," says Matt. "I love watching kids growing up on camera. So the idea of seeing where these kids and these characters are one year later is cool to me." Also, what's more nightmare-inducing than puberty? —**TIM STACK**

KIDS INCORPORATED

=> **WHILE MOVIE STAR** Winona Ryder gets top billing, the key cast members of *Stranger Things* are largely young unknowns. Creators Ross and Matt Duffer and Netflix held an international casting call to find the right gang of kids who seem like they could have been plucked straight out of *The Goonies*. "To find someone 12 years old who can handle that many scenes on their own, it's really hard," says Ross. Adds Matt: "We cast people that looked like real kids, and we said, 'Stop cutting your hair immediately!' " The Duffers had written only the first chapter of their script before casting began, so they were able to tailor the roles to their young stars. "We revised the script to match their voices," says Matt. "I think that helps make them feel authentic. We're able to lean on their strengths." —**TIM STACK**

NETFLIX (2)

SOME THINGS ARE TOTALLY ARTIFICIAL.

WE'RE NOT.

^MINIMALLY PROCESSED

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What to Watch THIS SUMMER

NOW THAT YOU'RE CAUGHT UP ON OUR TOP TV PICKS, HERE'S THE BEST OF THE REST TO COME. BLAST THAT AIR CONDITIONER! BY SHIRLEY LI

JUNE

JUNE 9

***NEW* Ladylike**
11PM / MTV
Comedian Nicole Byer pranks men using hidden cameras. That's one way to lean in!

JUNE 12

***NEW* Still the King**
9PM / CMT
Billy Ray Cyrus plays a one-hit wonder. Hey, wait a minute...

***NEW* Ride With Norman Reedus**
10PM / AMC
A.k.a. *The Biking Alive*! Get it?

JUNE 13

***NEW* Guilt**
9PM / FREEFORM
The Amanda Knox case meets *The Royals* meets *Eyes Wide Shut*.

***NEW* BrainDead**
10PM / CBS
From slapping to... swatting? The *Good Wife* creators' next project tackles bugs in politicians' brains.

***NEW* Spartan: Ultimate Team Challenge**
10PM / NBC
Teams endure the *300* movies. Just kidding. They endure a tougher, muddier *American Ninja Warrior*-style obstacle course.

JUNE 14

***NEW* Animal Kingdom**
9PM / TNT
Ellen Barkin as a crime-family matriarch? More like Animal *Queen*dom.

***NEW* Uncle Buck**
9PM / ABC
Mike Epps stars as the bad-uncle-turned-nanny.

***NEW* Wrecked**
10PM / TBS
Just like *Lost*, except everyone's Frogurt.

JUNE 15

Another Period
10PM / COMEDY CENTRAL
Natasha Leggero and Riki Lindhome return for more historical high-society antics.

JUNE 16

Aquarius
9PM / NBC
You thought Charles Manson finished murdering in *one* season?

Comedians in Cars Getting Coffee
CRACKLE
Jerry Seinfeld invites his best *J*-initialed pals, including Judd Apatow, John Oliver, and Jim Gaffigan. Sadly, Jay Z wasn't up for coffee—or lemonade.

JUNE 17

***NEW* The Amber Rose Show**
11PM / VH1
Amber Rose gets a talk

(Above) Alice Braga and Jon Ecker

_USA
_June 23 (10PM)
_New Drama
*/

Queen of the South

=> YOU'VE FILLED UP ON ALL THINGS WALTER WHITE and binged *Narcos*: Now it's time for your next fix with USA's newest series, a heady mix of drugs, sex, secrets, and cross-border drama. An adaptation of Arturo Pérez-Reverte's best-selling novel *La Reina del Sur*—which also served as source material for a wildly successful 2011 telenovela—*Queen of the South* stars Alice Braga (*Elysium*) as a lowly money changer who decamps for Texas, where she becomes a lethal drug-cartel boss. "She's a woman who never intended to enter this business and be on top—it was what life threw at her," notes Braga. "She's an unlikely character in a male-dominated world." Sounds like the makings of your next TV addiction. —NINA TERRERO

QUEEN OF THE SOUTH: BENEDICTE DESRUS/USA NETWORK; PHELPS: OTTO GREULE JR/GETTY IMAGES; THE GET DOWN: NETFLIX

show. Will her 18 million social-media followers have the attention span to tune in?

JUNE 20

The Fosters
8PM / FREEFORM
The family copes with Brandon and Callie's secret.

JUNE 21

Pretty Little Liars
8PM / FREEFORM
This season includes a hanging and a wedding, giving new meaning to "tying the knot."

JUNE 22

Big Brother
8PM / CBS
It's the 18th season. Big Brother must be *exhausted*.

NEW **Any Given Wednesday With Bill Simmons**
10PM / HBO
The Grantland founder brings sports and pop culture chatter to TV.

JUNE 23

NEW **Thirteen**
10PM / BBC AMERICA
A girl escapes after 13 years in captivity, but the mystery of her kidnapping has just begun.

JUNE 28

NEW **Dead of Summer**
9PM / FREEFORM
Summer camp gets spooky for a group of teens in the '80s.

Michael Phelps returns to the Olympics this summer

JULY

JULY 3

NEW **The Hunt**
9PM / BBC AMERICA
Celebrate Sir David Attenborough's 90th with this natural-history docuseries.

JULY 6

Tyrant
10PM / FX
The fate of Abuddin may rest in new series regular Chris Noth's hands. That's...Big.

JULY 10

The Real Housewives of New Jersey
8PM / BRAVO
Season 7 takes the returned Teresa Giudice & Co. to—plot twist!—Vermont.

JULY 12

Difficult People
HULU
Lin-Manuel Miranda guests this season. So *that's* why he's leaving *Hamilton*!

JULY 13

NEW **The A Word**
10PM / SUNDANCETV
A touching British drama about a family with an autistic son.

JULY 17

Power
9PM / STARZ
Ghost tries to leave crime behind. Has he ever heard of "ghosting"?

Ballers
10PM / HBO
The Rock takes on Andy Garcia. Guess who wins?

JULY 18

NEW **SIX**
10PM / HISTORY
The famed SEAL Team Six gets the miniseries treatment.

JULY 19

NEW **Shooter**
10PM / USA
Ryan Phillippe plays sniper Bob Lee Swagger, who's accused of targeting the president. "I had no *cruel intentions*!" he shouts at one point, hopefully.

JULY 22

BoJack Horseman
NETFLIX
Binge your way through TV's most depressing "comedy."

Degrassi: Next Class
NETFLIX
Drake couldn't make it—and he didn't even call us on our cell phones to tell us.

JULY 24

Survivor's Remorse
10PM / STARZ
If Julius dies, maybe producer LeBron James can step in?

(*Above*)
Justice Smith and Herizen Guardiola

-NETFLIX
-Aug. 12
-New Drama
----------*/

The Get Down

=> BAZ LUHRMANN, DIRECTOR OF ***MOULIN ROUGE!***, delves into episodic television for the first time with this 1970s music-driven drama. *The Get Down* follows a group of teens, including Books (Justice Smith) and Mylene (Herizen Guardiola), living in New York's South Bronx among drug dealers and gangs. But the bigger conflict is over the two music genres defining the time. "The overview of this thing is that New York is in chaos," says supervising producer Nelson George. "Symbolically, disco and hip-hop are kind of at war with each other." While that may sound dark, George says it's actually very much in step with Luhrmann's work. "I can't really say this is a TV show," says George. "I would say this is a Baz Luhrmann extravaganza. This is like a big, huge colorful party with story." We've already RSVP'd. —TIM STACK

AUG

AUG. 2

Bachelor in Paradise
8PM / ABC
Return to reject island, where the animals—and contestants—run wild.

AUG. 5

2016 Rio Olympics
NBC
The Games take place in Rio de Janeiro. U-S-A! U-S-A! D-V-R!

AUG. 10

NEW **Botched by Nature**
9PM / E!
Botched gets a face-lift—er, spin-off?

AUG. 14

NEW **Chesapeake Shores**
9PM / HALLMARK
A career-minded woman and her high school sweetheart reconnect in—wait for it—Chesapeake Shores.

AUG. 22

NEW **Cheer Squad**
10PM / FREEFORM
A two-week event chronicling the ups and downs of the Great White Sharks squad. They're gonna need bigger pom-poms...

AUG. 24

NEW **Gomorrah**
10PM / SUNDANCETV
The acclaimed Italian crime series makes it to the U.S.

AUG. 28

The Strain
10PM / FX
Nora's sacrifice leaves Eph more determined than ever to stop the strigoi.

AUG. 31

NEW **Shut Eye**
HULU
Jeffrey Donovan stars as a failed magician who becomes a psychic. Somewhere, Barney Stinson is weeping.

Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull

▲ Dave Franco, Jesse Eisenberg, Woody Harrelson, and Lizzy Caplan

Now You See Me 2

STARRING	DIRECTED BY
Mark Ruffalo, Morgan Freeman, Lizzy Caplan, Woody Harrelson, Jesse Eisenberg, Dave Franco	Jon M. Chu

RATING	LENGTH	REVIEW BY
PG-13	2 hrs., 9 mins.	Leah Greenblatt @*Leahbats*

DO YOU BELIEVE IN MAGIC? THE WIZARDRY IN 2013'S *Now You See Me* was the kind that typically comes free with a Vegas hotel voucher and the unlimited seafood buffet—a slick, silly flimflam, all hat and no rabbit. But the movie also made a lot of money, and so we have a sequel: bigger and louder and—why not?—even more overstuffed with tinsel and tricks than the first one.

Improbably, *Now You See Me 2* is also better: aware enough of its abracadabra absurdity that it can actually have some fun with all the nonsense. (If not the title; zero points for creativity, marketing Houdinis.) Jesse Eisenberg, Woody Harrelson, and Dave Franco return as three of the Four Horsemen, an itinerant band of magicians commanded by a mysterious unseen overlord and united by a common cause. They may be rebels and scamps, but they use their powers for good: spell-casting Robin Hoods who steal from the rich and shady so that the poor—or at least the 99 percent-ish—can reap the rewards of their high-tech swindles. Mark Ruffalo is also back as FBI agent Dylan Rhodes, a secret supporter of the dark arts whose Keyser Söze reveal provided one of the first film's most unintentionally hilarious moments, and Morgan Freeman reprises his role as Thaddeus Bradley, resident debunker of false magic–slash–Horsemen antagonist. Missing is original Fourth Horsewoman Isla Fisher,

JAY MAIDMENT

REEL NEWS

***Pop* Flops** The new Lonely Island movie didn't top any charts, earning only $4.6 million in its opening weekend.

• **Off *Pitch*** Elizabeth Banks will produce, but not direct, the third *Pitch Perfect* movie, planned for Dec. 22, 2017.

who spent most of the last movie gamely filling out the sexy-girl-shaped space in the script and looking good in pencil skirts. She's been replaced by Lizzy Caplan, and it's one of the sequel's biggest improvements: Caplan, too, has to wear a whole lot of not much, but she's also a worthy, mouthy foil for her male counterparts. (At one point, when Ruffalo gives the crew a rushed lesson in the art of high-speed motorcycle racing, she demands to know why he's aiming his instructions specifically at her; it turns out Harrelson's character is the one who can't make it 10 feet on two wheels.)

The requisite billionaire baddie here is played by Daniel Radcliffe, having a ball in his white suits and velvet loafers, and the story catalyst is some very 2016-y fandango about data theft and a universal computer chip. Details are vague, and the dialogue is beyond clunky: Characters say things like "Seeing is believing" and "I'll make you suffer" with straight faces and mean it. Ruffalo is also badly miscast as a mastermind; most of the time he just looks exhausted and confused, like a dad who can't remember where he parked at a big-box store. But Jon M. Chu (several *Step Up* movies) has taken over directing duties from Louis Leterrier, and he has a lighter, goofier touch—he seems to get that the silliness is baked in. Pay no attention to the plot behind the curtain, *Now You See Me 2* says, because it barely registers and hardly matters. Just go with it and watch two hours—*poof!*—disappear. **B**

THIS FILM CONTAINS THE FOLLOWING:

- **ET** EVIL TWINS
- **CT** CARD TOSSING
- **RM** RAIN MACHINES
- **DH** DISAPPEARING HORS D'OEUVRES

RANKING THE MIGHTIEST MOVIE MAGICIANS

1.
ALBERT AND FREDERICK BORDEN
Christian Bale
The Prestige
2006

2.
ALBERT VOLGER
Max von Sydow
The Magician
1958

3.
GEORGE MÉLIÈS
Ben Kingsley
Hugo
2011

4.
THE ILLUSIONIST
Animated
The Illusionist
2010

5.
EISENHEIM
Edward Norton
The Illusionist
2006

▼ Patrick Wilson, Frances O'Connor, and Simon McBurney

The Conjuring 2

STARRING Patrick Wilson, Vera Farmiga, Frances O'Connor

DIRECTED BY James Wan | **RATING** R | **LENGTH** 2 hrs., 13 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

JAMES WAN'S 2013 supernatural chiller *The Conjuring* was jammed with giddy white-knuckle scares and joy-buzzer shocks, but the film's biggest surprise was how it managed to goose new life into a genre as creaky as the haunted-house flick. Now Patrick Wilson and Vera Farmiga's husband-and-wife paranormal sleuths, Ed and Lorraine Warren, have dipped back into their cobweb-festooned case files and emerged with *The Conjuring 2*—a comedown that proves the time-honored law of diminishing returns. At least 30 minutes too long, the film cuts back and forth during its first half between the Warrens—who are wrestling with the spiritual toll that all of their faith-based ghost-busting has taken on them—and the Hodgson family in North London, whose ramshackle home is possessed by a specter that takes the form of both a wheezy old codger with grimy dentures and a Kabuki-faced wraith in a nun's habit. Testing the audience's patience, Wan and his writing team spin their wheels for more than an hour just building up to the Warrens' arrival in England in 1977. Unfortunately, the setting is introduced by the Clash's "London Calling," which didn't come out until 1979. Anachronisms aside, when the couple get there, they find a reheated buffet of *Exorcist* clichés: furniture that moves of its own accord, crucifixes that won't stay right side up, and an innocent 11-year-old girl (Madison Wolfe) speaking in a demonic Linda Blair voice. There are some solid scares (Wan is too gifted in the dark art of *gotcha* manipulation to not make you leap a few times) but nothing on par with the first film's brilliant hide-and-clap scene with Lili Taylor. If there's going to be a *Conjuring 3*—and this movie is just decent enough to suggest there will be—our heroes should be a little choosier about which case they dust off next. **B–**

THE PRESTIGE: FRANCOIS DUHAMEL; *THE MAGICIAN, THE ILLUSIONIST* (2006): PHOTOFEST (2); *HUGO*: JAAP BUITENDIJK; *THE CONJURING 2*: MATT KENNEDY

The Beast in Toby Kebbell

After stealing scenes from beneath a layer of CGI in *Dawn of the Planet of the Apes* as the psychotic Koba, the English actor once again stands out by disappearing, this time as an orc in **Warcraft** (in theaters now). **BY KEVIN P. SULLIVAN**

After breaking out with portrayals of human characters in films like *Dead Man's Shoes*, *Control*, and *RocknRolla*, Toby Kebbell found his career taking an unexpected turn. Like his *Dawn of the Planet of the Apes* mentor Andy Serkis, the 33-year-old Brit has become one of the go-to performers for motion-capture characters. Now, with *Warcraft*, Kebbell brings the noble (and 900-pound) orc Durotan to life.

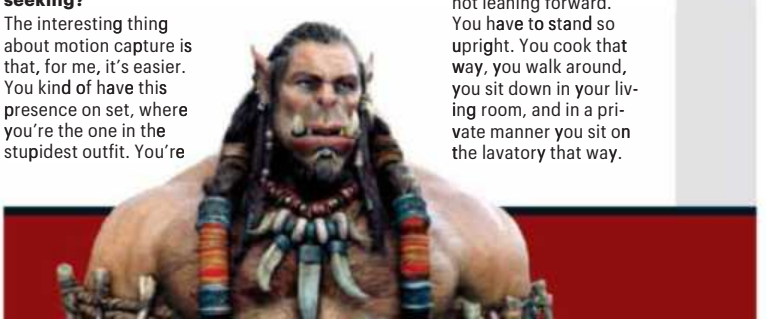
What originally drew you to acting?
I'm an attention seeker. Even as a kid, I wanted to be in the nativity play, but I didn't get to play Joseph next to Stacy. I got to play the innkeeper. I didn't even get to play the innkeeper who shows them to their rests and helps gentle Jesus have his crib. I was Innkeeper Number 1, who gets to go, "No, we don't have any room." Even back then I was changing the line to "No...no..."

Doesn't being hidden under CGI get in the way of your attention seeking?
The interesting thing about motion capture is that, for me, it's easier. You kind of have this presence on set, where you're the one in the stupidest outfit. You're in pajamas. People can tell what your religion is, it's so skintight. You're really capable of being the buffoon, so you get the buffoonery out of the way.

When you first tried performance capture with *Apes*, were you nervous?
Stupidly, I figured anyone could do a monkey. I was like, "Oh, yeah. 'Ooga-booga.' I know, a little scratch under the armpit. I'm good." Little did I know that by week 2 of working with [motion coach] Terry Notary, I would be barely able to walk after crouching for 10 hours a day.

What did it mean to work with Andy Serkis on that movie?
It's like working with a grand master. I had an apprenticeship. He's not a hands-on, "This is how you do this" teacher. It's there if you're smart enough to pick it up.

▼ Kebbell's character Durotan in *Warcraft*



I read that you hurt yourself from running on all fours as Koba.
I got this thing called an ulna fracture, which is when your tendons are stronger than your bone. The tendons literally pull the bone apart at its head, and then I got two dislocations in one fell swoop. But I did it to myself.

How do you create a character who isn't human?
In a sense, you have to do a very mannered performance and then make it look as if you're not being mannered. You spend that time at home, so you're a bit of an idiot, cooking some eggs and talking like your character and calling your agent's secretary or calling your mum, pretending to sell them something in the accent you're doing.

What's the orc version of calling your agent's secretary?
It's weird, the different muscles you have to use to stand as if you were 900 pounds—not leading by the head and not leaning forward. You have to stand so upright. You cook that way, you walk around, you sit down in your living room, and in a private manner you sit on the lavatory that way.

▲ Toby Kebbell in performance capture equipment

Genius

STARRING Jude Law, Colin Firth, Nicole Kidman, Dominic West, Guy Pearce

DIRECTED BY Michael Grandage

RATING PG-13 | **LENGTH** 1 hr., 44 mins.

REVIEW BY Leah Greenblatt *@Leahbats*

WRITERS ARE UNDOUBTEDLY A fascinating species. (Aren't we? Don't answer that.) But the actual act of putting pen to paper is not, in itself, the stuff great cinematic narratives are made of. *Genius* attempts to tell the story of the intense symbiotic relationship between eccentric Southern novelist Thomas Wolfe (Jude Law) and his faithful New York editor Maxwell Perkins (Colin Firth)—two of the greatest literary figures of the 20th century—and it struggles mightily with the dancing-about-architecture problem its subject presents.

It *is* intriguing to wonder how the pair winnowed Wolfe's sprawling, unwieldy 1929 epic *Look Homeward, Angel* into the classic it became, but for first-time director Michael Grandage (best known for his theater work in England), that mostly seems to mean a lot of scenes of shouting in manuscript-stacked offices and then pouring a tall bourbon. Or drinking first and shouting later. Law, wild-haired and big-gestured, ladles on the drawl of Wolfe's native North Carolina like gravy desperately in search of a biscuit, while Firth grimly plays the foil: a stiff, self-contained company man. Nicole Kidman and Laura Linney do the best they can with thankless supporting roles, and Dominic West and Guy Pearce both have toothy, Brylcreemed fun in cameos as, respectively, Ernest Hemingway and F. Scott Fitzgerald. The movie—dutifully shot in shades of old-timey sepia—does get better as its staginess falls away, but far too much drama stays on the page. **C**

▲ Jude Law and Nicole Kidman

KEBBELL ON SET: DOANE GREGORY; KEBBELL: MICHAEL MELIA/ZUMAPRESS.COM; *WARCRAFT*: LEGENDARY PICTURES; *GENIUS*: MARC BRENNER

A Bradford Exchange Design

Disney

Tim Burton's The Nightmare Before Christmas

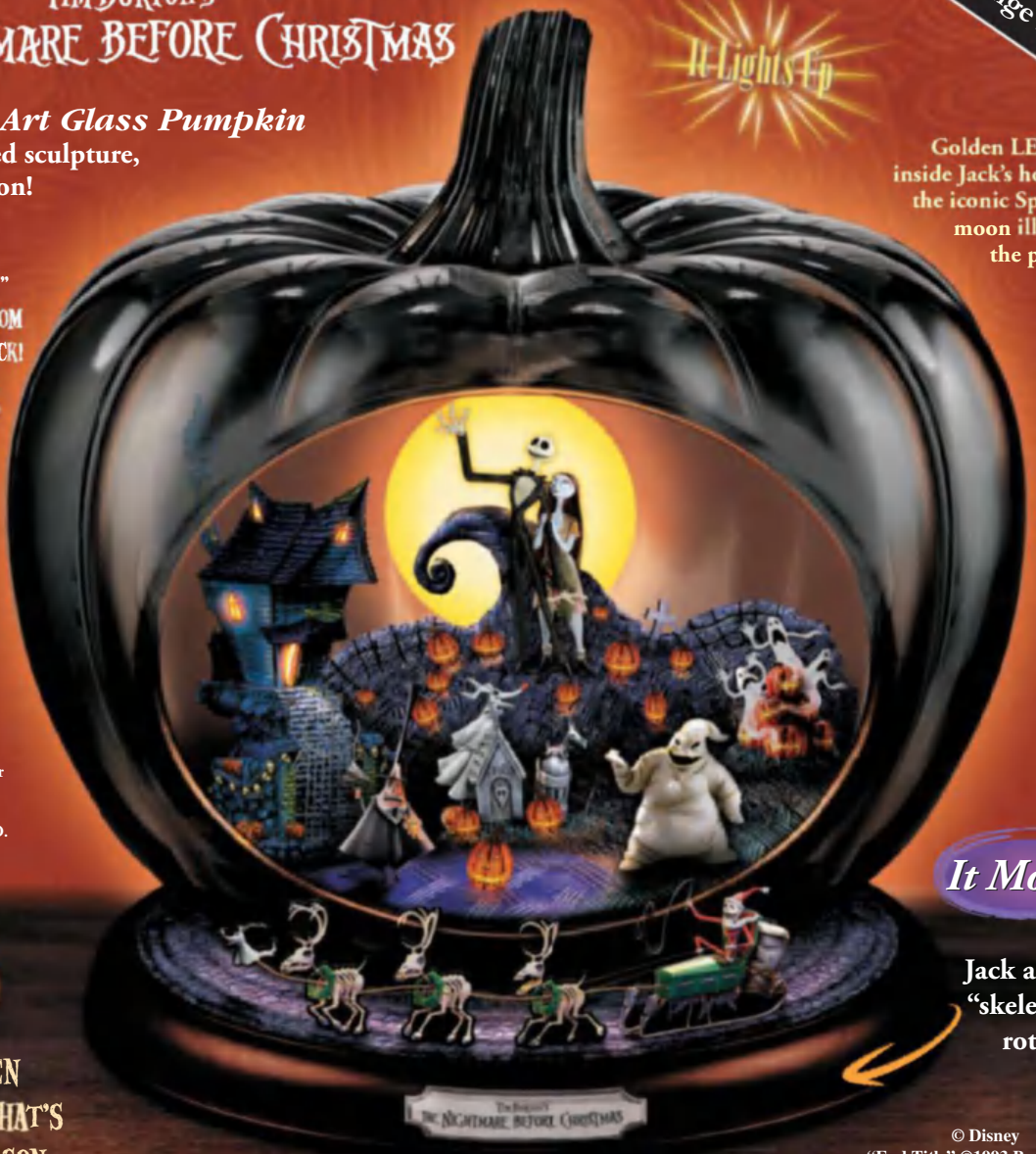
Illuminated Art Glass Pumpkin

with hand-crafted sculpture, lights and rotation!

It Lights Up

Golden LED lights inside Jack's house and the iconic Spiral Hill moon illuminate the pumpkin

PLAYS "THIS IS HALLOWEEN" AND OTHER MUSIC FROM THE FILM'S SOUNDTRACK!



Shown much smaller than actual size of about 9" H x 7.5" W x 8" D. Adapter included.

It Moves!

Jack and his "skeleteam" rotate

A HALLOWEEN MASTERPIECE THAT'S ALWAYS IN SEASON

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FILMOGRAPHY

BRIAN DE PALMA

The maestro of sex, suspense, and psychos walks EW through his life in movies. BY JOE McGOVERN

Since the 1970s, when he came to prominence with his buddies Steven Spielberg, Martin Scorsese, and Francis Ford Coppola, director Brian De Palma's name has been shorthand for a florid, lurid style in American cinema. "De Mented. De Ranged. De Ceptive. De Palma," screamed the tagline for his 1992 thriller Raising Cain. *The new documentary* **De Palma** *(in theaters now) takes a maximalist approach to his career, as the director, 75, journeys through every single title. (Yup, even his duds* The Bonfire of the Vanities *and* Mission to Mars.*) EW sat down with the "master of the macabre" to chat about eight of his best films.*

1 | PHANTOM OF THE PARADISE

1974

The most cultish of De Palma's cult films (and Daft Punk's favorite movie), this rococo rock & roll musical was his first try at working with a bigger budget. And it flopped, at least initially. But, he says, "if people are still talking about a picture 40 years later, I guess it hit some kind of spot in the zeitgeist. You can only look back at it. This one's stuck around, and it's still screened all the time. As I always say, we're all measured against the fashion of the day. And fashion changes."

2 | CARRIE

1976

The adaptation of Stephen King's debut novel, about a bullied girl with telekinetic powers (Sissy Spacek), was De Palma's 10th film but his first mainstream hit. Audiences were shocked by it; De Palma was shocked by its success. "The studio approached it as a B-level horror picture," he says. "They snuck it into theaters around Halloween, before moving on to the year's important films. But there are certain movies that just find their place, and *Carrie* was certainly one of them."

3 | DRESSED TO KILL

1980

Alfred Hitchcock is De Palma's spirit animal—and that was never more evident than in this rich, twisted riff on *Psycho*, featuring Angie Dickinson getting slashed (in an elevator, not a shower) by a killer with gender-identity issues. "I'm not sure what the transgender community would think [now]," De Palma says. "I realize it's not good for the image to be transgender and also a psychopathic murderer. I think that [perception] passes with time. I'm glad that the picture's always seemed a favorite of the gay community, because of its flamboyance."

4 | BLOW OUT

1981

"I was always fascinated by the Kennedy assassination," he says of this mystery with John Travolta as a professional soundman who inadvertently records a politician's murder. "I wanted to come up with an idea as good as the one in Coppola's *The Conversation*, so I thought of how we sync movies. That clap at the beginning of each take to sync the image and sound—what if that was the nexus of how an assassination was figured out?" The title is a tip to the great 1966 film *Blow-Up*, about a photographer who might've captured a crime on film. "I thought that was just such a fascinating idea. You keep blowing up pictures to see more—until you can't see anything."

5 | SCARFACE

1983

"You can never predict these things," De Palma says about the legacy of this extreme, ludicrious blood orgy starring Al Pacino as a Cuban gangster. The film made no impact when released, but by the following decade had achieved legend status in the hip-hop community. (Universal has longed to rerelease the film with a rap soundtrack; De Palma won't allow it.) "Who knows what

DE PALMA: SYLVAIN LEFEVRE/GETTY IMAGES; *PHANTOM OF THE PARADISE*: SHOUT! FACTORY; *CARRIE*: MARV NEWTON/MPTV.NET

gets into the zeitgeist, 10 or 20 years later? It's the stylization that makes it stick around, because I directed it like a grand opera. That crazy, kinetic energy has a certain appeal. But, I mean, in those days you saw people who were snorting coke for a week straight. And yeah, things get pretty excessive."

6 | BODY DOUBLE

1984

This baroque blend of *Rear Window* and *Vertigo* wrapped in a soft-core-porn flick—with a power-drill murder scene that absolutely boggles the eyes—has been cited as evidence of De Palma's alleged exploitation of women. "I've been dealing with this all my career," he says, tiredly. "Fortunately, now Tarantino has to deal with it, so I don't have to anymore. I say the same thing over and over again: If I can create a sequence where you're gazing at a woman or following a woman, it seems to me like a basic building block of cinema. Look at the red carpet in Cannes—all they do is take photos of women, and it dominates the coverage. It's so obvious to me. It's not something I discovered."

7 | THE UNTOUCHABLES

1987

Opinion was unanimous on this dazzling, towering action-drama based on the TV show about Prohibition-era Chicago. Of De Palma's 29 films, it's the only one to win an Oscar—for Sean Connery's magnificent supporting performance as a tenacious Irish cop. "Well, it's nice when you get lucky," De Palma says. "I had a beautiful script by David Mamet, but I found areas where I could apply my style to do big set pieces, like on the steps of the train station. Beautifully photographed, beautifully scored, fantastic locations. Every once in a while it all comes together."

8 | MISSION: IMPOSSIBLE

1996

De Palma's biggest box office hit (by a lot) was this Tom Cruise vehicle, to which, like *The Untouchables*, he applied his extravagant stamp. The action sequences are stunning, even if the plot is inscrutable. "People always complained that it didn't make any sense," he says. "It makes perfect sense. In relation to the sequels that came after, it's like a coloring book!"

DRESSED TO KILL, BLOW OUT, SCARFACE, THE UNTOUCHABLES, BODY DOUBLE: PHOTOFEST (5); *MISSION: IMPOSSIBLE:* MURRAY CLOSE

TV

EDITED BY **CAITLIN BRODY** @cbroday

▲ Taylor Schilling and Laura Prepon

Orange Is the New Black

DATE	TIME	NETWORK	REVIEW BY
Premieres June 17	Streaming	Netflix	Melissa Maerz @*MsMelissaMaerz*

THE BEST THING ABOUT *ORANGE IS THE NEW BLACK*— the enormous number of phenomenal performers—might ultimately be what makes it unsustainable as one of TV's best dramas. After 16 Emmy nominations, some of the show's biggest talents have been tapped for other high-profile projects: Danielle Brooks earned a Tony nod for *The Color Purple*, Laverne Cox has upcoming roles on CBS' *Doubt* and in Fox's *Rocky Horror* remake, Natasha Lyonne has racked up seven film and TV credits in 2016 alone. No doubt it's harder to schedule shoots with busy actresses, so beloved characters like Brooks' Taystee, Cox's Sophia, and Lyonne's Nicky get less screen time in season 4, and we don't often get to see them sharing scenes. Sophia's in solitary; Taystee's isolated working as an assistant to Caputo (Nick Sandow). That leaves another round of inmates to fill the void. The season premiere opens where the finale left off—Alex (Laura Prepon) is fighting for her life while the ladies gleefully splash in a sketchy "lake" outside, and new prisoners are herded inside. Litchfield is overcrowded—and so is the show.

No other drama requires you to care about as many different characters as *Orange* does. That's an ideological choice: It challenges us to remember that these women aren't just statistics, they're individuals with unique stories. But the constant influx of new people has the opposite effect. Aside from a shrewd Muslim inmate (Amanda Stephen) and a celebrity lifestyle guru (Blair Brown), it's getting harder to distinguish one warm body from the next, and the newbies don't

JOJO WHILDEN/NETFLIX

LOGLINES

Catch *Casual* Every week until the Aug. 23 finale, the cast and crew of Hulu's dark comedy *Casual* (now in its second season) will be recapping the ins and outs of the show with behind-the-scenes details on EW.com.

inspire the same fascination as the original crew. Maybe we're being forced to accept the revolving-door reality of prison life: Once you start getting attached to one person, someone else takes her bunk.

Like her cast, *Orange*'s creator, Jenji Kohan, might be overextended. While she works on her upcoming *G.L.O.W.*, a 1980s-set wrestling comedy for Netflix, *Orange* clings to story lines that should've been resolved last season. Piper is still running her soiled-underwear crime ring, only she's now competing with Maria (Jessica Pimentel) for the title of kingpin. Healy (Michael Harney) is still harboring an inappropriate crush on an auburn-haired inmate—this time it's Judy (Brown) instead of Red (Kate Mulgrew). The one story that does get deeper with time is Pennsatucky's (Taryn Manning).

Last season, *Orange* handled her rape with incredible grace, keeping the camera focused on her face in order to uphold her humanity at the most dehumanizing moment. Instead of using that trauma as a cheap plot twist, season 4 takes time to explore its aftermath, not just for Pennsatucky, but also for her rapist, Charlie (James McMenamin), who's slowly realizing what exactly he's done.

It's a grim season, but there are still enough great one-liners to remind you why *Orange* has earned a best-comedy nod from the Emmys. The sound bites beg to be screen-printed on an orange jumpsuit. A personal favorite: "I'm not a prostitute. Not even if the guy's kinda hot in a mean-dad way." That one comes from Maritza (Diane Guerrero), who finally gets an origin story—and it's a very funny one. There might be new stories to tell, but on *Orange*, just like in Litchfield, the OGs still rule. **B**

ORANGE OUT FROM BEHIND BARS

Where you'll find the inmates on their time off

LAURA PREPON
This October, the actress will play Emily Blunt's roommate in the big-buzz, big-screen adaptation of *The Girl on the Train*.

LAVERNE COX
Cox will slip into a leather bustier as Dr. Frank-N-Furter in Fox's reimagined *Rocky Horror Picture Show* in October.

KIMIKO GLENN
Brook Soso ditches drab prison garb for a diner uniform as best friend Dawn in the Tony-nominated musical *Waitress*.

DANIELLE BROOKS
The *Orange* standout received a Tony nom for her role as Sofia in *The Color Purple* on Broadway.

PREPON: GABRIEL OLSEN/FILMMAGIC.COM; COX: JASON LAVERIS/FILMMAGIC.COM; GLENN: WALTER MCBRIDE/WIREIMAGE.COM; BROOKS: ADELA LOCONTE/WIREIMAGE.COM; *PRETTY LITTLE LIARS*: ERIC MCCANDLESS/FREEFORM

FIRST LOOK

Pretty Little Liars' New Guy on the Case

Nicholas Gonzalez is no stranger to playing the hot newbie in town. He was the "hot, hot yard guy" on *The O.C.* before he was the hot boyfriend of Xiomara on *Jane the Virgin*, and most recently, he played Cisco's hot brother on *The Flash*. But now, the 40-year-old Texan is heading to Rosewood as...wait for it...the hot new detective, Marco Furey. Here's what you need to know about season 7's gumshoe. BY SAMANTHA HIGHFILL

He Might Be the Best Cop Rosewood's Ever Seen

As *PLL* creator I. Marlene King told Gonzalez, Marco is the mental equal of a Mona and a Spencer, whom she considers the smartest Liars. "He is the first cop that's come to town who could compete intellectually with those two characters," says King. And because of that, Gonzalez quips, "they teased that maybe a crime will actually be solved for the first time in all these years."

He's Gonna Solve Some Murders

Marco is brought into Rosewood to handle the town's open homicides, which makes him Toby's superior. And as much as we love Toby, even King admits "he's always protecting Spencer, so he can't be open-minded." (#Spoby forever.) But Charlotte DiLaurentis' death last season won't be the only thing Marco has to worry about. King hints, "There will be new homicides as well."

He'll Slip Out of That Uniform

King promises fans will also get to see a personal side to Marco. "Before he starts duty, he has an interesting encounter with one of the Liars," King says. "She doesn't know he's a cop, and he doesn't know that she's trouble, so it's a fun way to get to know him." Maybe they'll get acquainted in a bar bathroom, like Aria and Ezra did years ago? King points out that romance is always fair game. That's why Gonzalez says his male costars warned him to "get comfortable with being shirtless."

Animal Kingdom

DATE Debuts June 14 | **TIME** 9 p.m. | **NETWORK** TNT

REVIEW BY Jeff Jensen @*EWDocJensen*

THE SCUZZY MEMBERS OF THE SEASIDE SoCal crime family on TNT's *Animal Kingdom* are hideous hyenas. They play all day in the backyard watering hole, they laze around the den all night snorting, smoking, and screwing, and when hunger calls, they scavenge and steal to sustain their wanton way of life. The lioness who leads these four mangy man-cubs is named Smurf, but she's no cream-puff cartoon. Played by Ellen Barkin in a wise and lusty turn, Smurf is materfamilias as frayed hustler. She controls her combustible kids with steel, sweetness, and flirty wiles, from spoiling them with cupcakes and iPhones to making them utterly dependent on her for livelihood and affection. Maybe even *that* kind of affection. She complicates their regard with provocative dress, she manipulates them to compete for her grace and gaze. Watching Smurf ogle her hard-bodied boys as they frolick bare-assed is one of summer TV's most subversive spectacles.

A surfboard *Sons of Anarchy* adapted from an acclaimed 2010 Aussie flick, *Animal Kingdom* lives at the intersection of Polished Cable Pulp and Who Cares? The performances are good enough to enliven the antihero familiarity. Beyond Barkin, Scott Speedman is strong as clearheaded Baz, the family's field general, and Shawn Hatosy is even better as cracked Pope, newly sprung from jail, desperate to regain his high place in Smurf's sick pocket universe. The true center, for now, is Smurf's teenage grandson, J (Finn Cole), who tumbles into her underworld at a moment of crisis and struggles to survive all his awful alpha-male uncles. Does J embrace this dehumanizing thrill-ride life? Does he seek something better? His choice is also yours. **B**

▲ Ben Robson, Scott Speedman, and Jake Weary

When *Baby Daddy*'s Stars Were Babies

Their characters are raising a child on Freeform's *Baby Daddy* (Wednesdays at 8:30 p.m.), but stars Jean-Luc Bilodeau, Chelsea Kane, and Tahj Mowry know a thing or two about being raised on television. The actors tell EW about growing up in front of the camera—and staying there for good. **BY DALENE ROVENSTINE**

EJ Johnson's 5-Second Pitch

Magic Johnson's son steps up to the court on E!'s glam reality show *EJNYC* (debuting June 19). He tells us why you ought to pay attention to *his* magic. **BY MARC SNETIKER**

- **THERE'S DRAMA (OBVIOUSLY)** On *#RichKids of Beverly Hills,* Johnson merely "offered my advice and just disappeared." But on his own show, he's the center of a gossip frenzy, thanks to two sets of conflicting friends. "I'm not going to lie, it's exhausting," he says.
- **YOU'LL LEARN A NEW LEXICON** Johnson lets you in on his expansive vocabulary of slang, including an apparently vital reimagining of "You stink." He notes: "I think every group should have its own hidden code."
- **HIS NECKLINES RIVAL THE KARDASHIANS'** Fashion is always top of mind for Balmain-clad Johnson and his crew. "We don't have any boundaries—we just wear what we think is amazing, whether it's men's or women's."
- **HE TALKS GENDER-BENDING** Johnson says viewers will get the story behind his fluid fashion choices. "I get deep about why I dress the way I do.... I'm not doing it for attention, it's who I am," he says. "It's not just about being a bad bitch."

ANIMAL KINGDOM: EDDY CHEN/TNT; *EJNYC*: TOMMY GARCIA/E!; BILODEAU: ADAM TAYLOR/FREEFORM; KANE: GILLES MINGASSON/FREEFORM; MOWRY: NICOLE WILDER/FREEFORM; *KYLE XY*: ERIK SCHROTER/ABC FAMILY; *JONAS L.A.*: ERIC MCCANDLESS/DISNEY CHANNEL; *SMART GUY*: WALT DISNEY TELEVISION/EVERETT COLLECTION

Jean-Luc Bilodeau

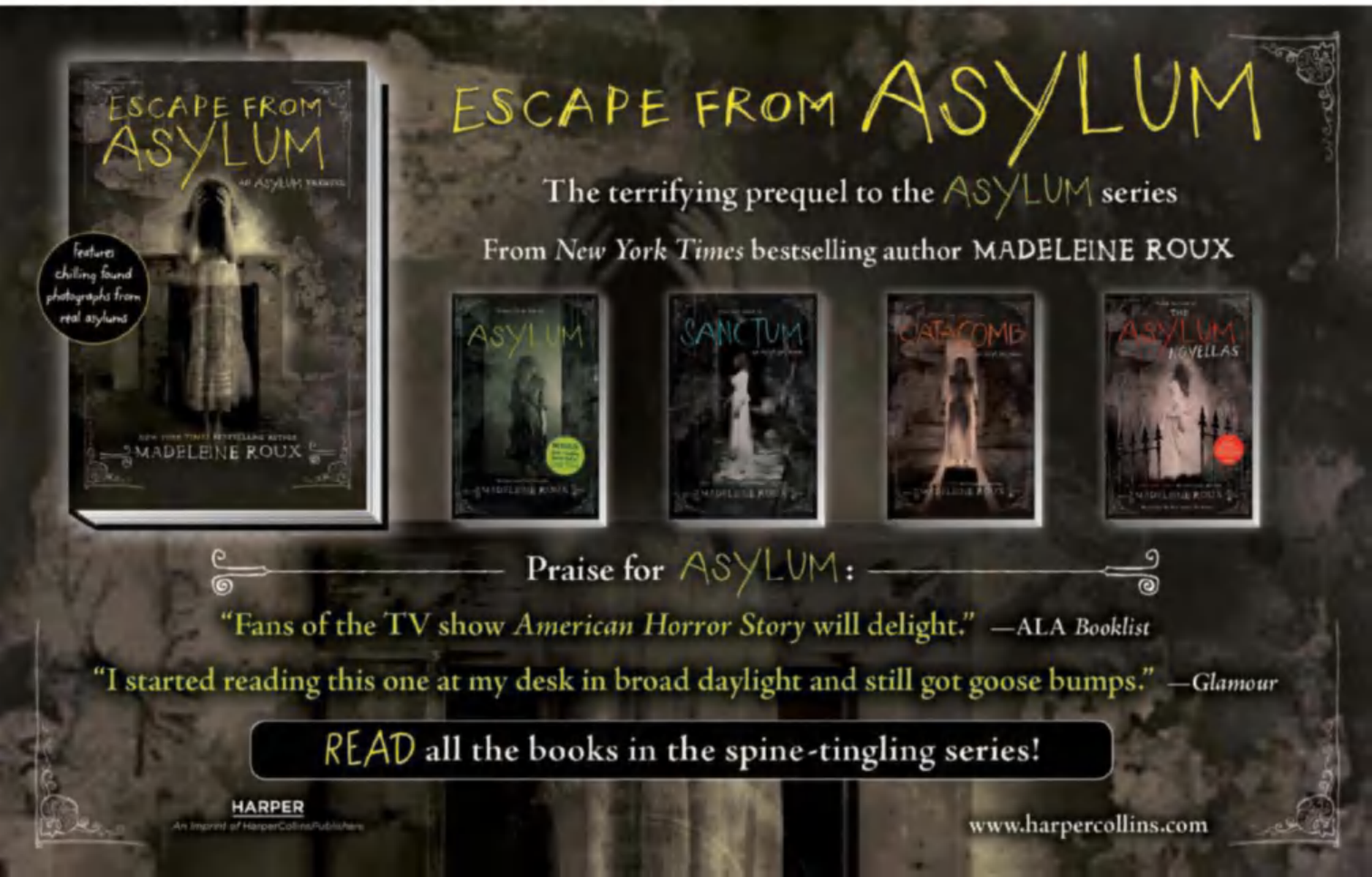
As a baby-faced teen, Bilodeau landed his first recurring TV role 10 years ago as Josh Trager on *Kyle XY*. "I had absolutely no idea what I was doing," admits the 25-year-old, who soaked up everything he possibly could on set. "I slowly started to put the pieces together in season 3, and then we got canceled!"

Chelsea Kane

"The characters I play always have a real thing with brothers," jokes Kane, 27, who got her start on *Jonas L.A.* in 2009 and went on to shake it off on *Dancing With the Stars* before landing *Daddy*. "I haven't had one of those crazy overnight shifts from childhood into womanhood.... It's been a really beautiful transition."

Tahj Mowry

As a kid, Mowry had a close-up look at the biz through his sisters, Tia and Tamera. So playing the child genius on 1997's *Smart Guy* was a perfect fit for him, since he says he always felt like "an old guy in a little man's body." Recounts the 30-year-old, "We touched on serious issues, so while filming, I was learning as well."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MADELEINE ROUX
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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN** @RayRahman

MUST WATCH OF THE WEEK

Julia Louis-Dreyfus, Matt Walsh, and Tony Hale

VEEP

SUNDAY, JUNE 19 | 10:30–11PM | HBO

Veep may not offer a lot in the hope department, but the comedy's second-to-last episode of 2016 does aim to bring about change. "Every year we like to leave the format and do something that's a bit of a departure," says Matt Walsh, who plays President Meyer's (Julia Louis-Dreyfus) hapless communications director, Mike McLintock. "This one is done in documentary style. All of the characters sort of informally explain things that aren't on camera, so we get a lot of backstory about their lives." And the mockumentary conceit will lead to even *more* intra-staff insults. "People definitely talk smack about each other. They think they're in a nonpublic forum, but obviously it's been captured." Could this be the moment when the Meyer administration finally implodes? "It's very difficult to be working in the White House at this point," Walsh says, with a tinge of McLintockian resignation.

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY JUNE 13

Series Debut

Guilt

9–10PM | FREEFORM

True crime's having a TV moment, so *of course* the case of Amanda Knox would inspire a series—albeit one that's more *Pretty Little Liars* than *American Crime Story*. Set in London, the mystery begins when hard-partying American foreign-exchange student Grace (Daisy Head) becomes the primary suspect in her flatmate's grisly murder. But, like, did she do it? The drama introduces shifty operators, including Billy Zane's colorful defense lawyer, and weaves a web of sexy, soapy threads—the royal family's involved, *gasp!*—but there's too much froth, too many players, and not enough actual shocks to make you care about the answer. C+ *—Shirley Li*

TUESDAY JUNE 14

Series Debut

Wrecked

10–11PM | TBS

Would you have enjoyed *Lost* as much if it had more jokes? Let's find out with this new sitcom about plane-crash survivors stranded on, yes, a desert island. The humor can be pretty lowbrow (the first two episodes end in barfing), and those familiar with a certain Samuel L. Jackson-starring shark movie will be unsurprised by the pilot's big twist. But the agreeable cast—which includes Rhys Darby from *Flight of the Conchords*—suggests that all is not you-know-what. B *—Clark Collis*

VEEP: LACEY TERRELL/HBO; GUILT: LEO PINTER/FREEFORM; WRECKED: TBS

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY JUNE 14 (cont.)

Series Debut

Uncle Buck

9–10PM | ABC

Rebooting an iconic John Hughes/John Candy movie is a risky proposition, even for the family-comedy wizards at ABC. And while this by-the-numbers adaptation doesn't have the quirk or emotion that made the original so memorable, it boasts a key building block in Mike Epps, the funny, charismatic comic actor who assumes the title role. His Buck is more sleazy schemer than slobby slacker, but Epps has a Candy-esque ability to win over an audience, even when the show itself fails to connect. B–

WEDNESDAY JUNE 15

Season Premiere

Another Period

10–10:30PM | COMEDY CENTRAL

Who knew spoiled socialite sisters Lillian (Natasha Leggero) and Beatrice (Riki Lindhome) would become the Bellacourt family's last hope? When their fortune runs dry, the Commodore (David Koechner) forces his eligible daughters—Hortense who?—to marry wealthy bachelors and rub shoulders with real-life historical icons like the Roosevelts and Albert Einstein. Naturally, things go awry: Looking for love quickly gets overwhelming for the leisurely duo, who'd rather focus on themselves. "Dating men is part of their goal, but they are still desperate to get attention," Leggero teases. "The whole season is just kind of turned up.... *We* end up having to save the family." Progressive—for 1902. *—Shirley Li*

THU JUN 16

SEASON PREMIERE

Aquarius

9–11PM | NBC

Helter, meet Skelter: David Duchovny's Detective Hodiak and Charles Manson (Gethin Anthony) will close in on each other this season.

FRIDAY JUNE 17

Season Premiere

Check It Out! With Dr. Steve Brule

12:15–12:30AM | ADULT SWIM

If you saw the words "Adult Swim" above and are still reading, then I suspect you know what you're in for. But for the bravely curious among you: John C. Reilly plays Steve Brule, an ultra-awkward, dangerously dim-witted doctor who hosts a low-budget informational public-access show. Think *Between Two Ferns* but even weirder. Fans will be happy to see the series enter season 4 as absurd and unhinged as ever. Brule's first topic? Cars, though he clearly has no interest in learning anything about them. But he does get his face burned! B

SAT JUNE 18

Mother, May I Sleep With Danger?

8–10PM | LIFETIME

Actor-producer James Franco reboots the campy 1996 TV movie, but with a twist: Tori Spelling, who was in the original, plays a mom whose daughter is dating a lesbian vampire. Crazy, right? A James Franco project without Seth Rogen in it!

The American West

10–11PM | AMC

The reenactment-filled series covers the Wild West. It's exec-produced by Robert Redford, who knows a thing or two about the theme.

SUNDAY JUNE 19

Series Debut

The Tunnel

10:30–11:30PM* | PBS

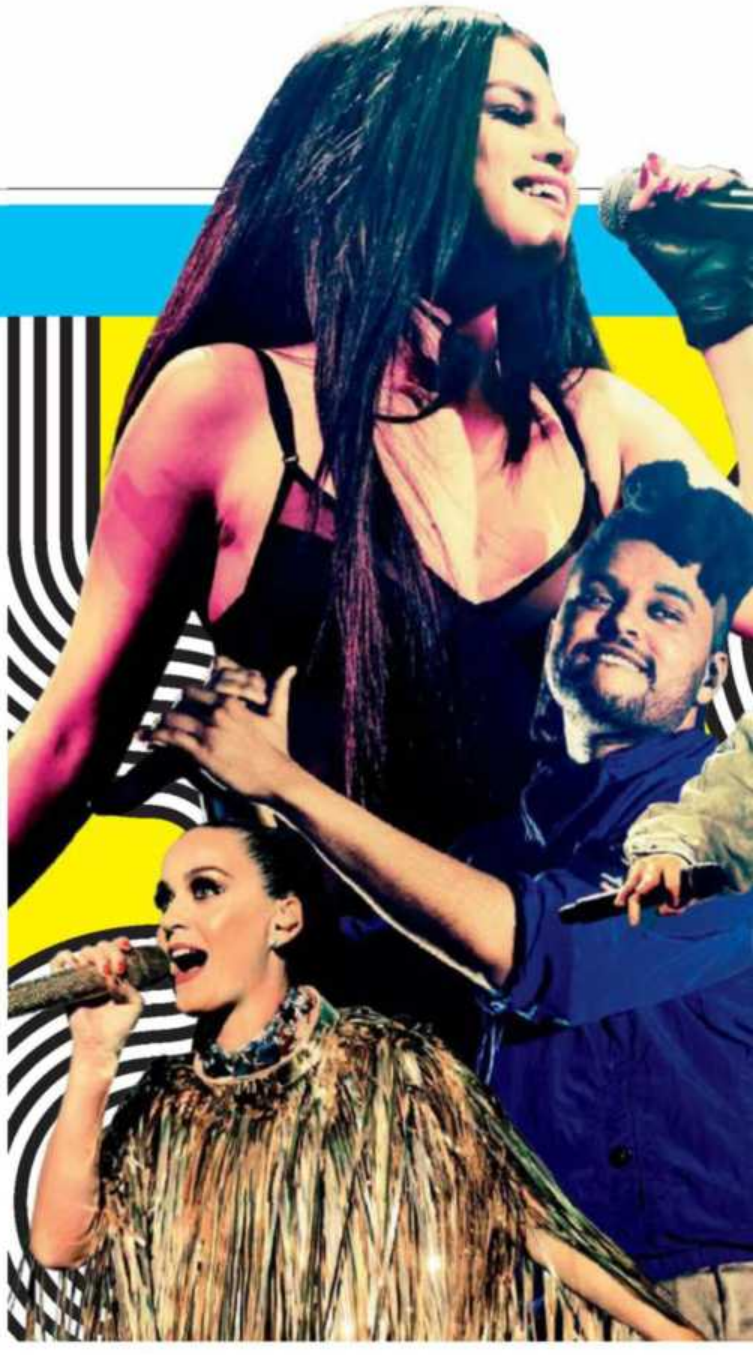
The body of a French politician is found on the Chunnel's U.K.-France border in this dark, politically trenchant procedural. Does the premise sounds vaguely familiar? Then perhaps you've seen the Swedish or American version (called *The Bridge*), and you know that the corpse's bottom half belongs to a different person than its top. But *The Tunnel* still delivers on its nasty twists—and though actress Clémence Poésy leans a bit heavily on spectrum-disorder tics as the French investigator, the excellent Stephen Dillane (*Game of Thrones*, *John Adams*) is a funny, soulful bag of weary bones as her Brit counterpart. A–

—Joe McGovern *check local listings

UNCLE BUCK: NICOLE WILDER/ABC; ANOTHER PERIOD: DANNY FELD/COMEDY CENTRAL; CHECK IT OUT! WITH DR. STEVE BRULE: ADULT SWIM; THE TUNNEL: JUSTIN DOWNING/SKY ATLANTIC/PBS

Music

EDITED BY **KEVIN O'DONNELL** @ODtron



What's the Secret to a Hit Song?

The wizards who have crafted massive singles for Rihanna, the Weeknd, Selena Gomez, Justin Bieber, and more open up about working with pop's biggest stars—and reveal the science of striking Top 40 gold in 2016. **BY KEVIN O'DONNELL**

MEET THE SONGWRITERS

J.R. ROTEM, 40
Credits include Jason Derulo, Gwen Stefani, and Empire

JULIA MICHAELS, 22
Credits include Justin Bieber, Fifth Harmony, and Selena Gomez

SAVAN KOTECHA, 37
Credits include the Weeknd, Ariana Grande, and Ellie Goulding

J.R. and Savan, you've both worked for years as songwriters and producers with a string of hits, from Carrie Underwood to the Weeknd to Rihanna. What was your first break?

ROTEM I got a track, "Fancy," on Destiny Child's album *Survivor* [in 2001]. It wasn't a single, but it was the first time I heard a major-label artist on my track. I've still never matched the excitement of going from nothing to hearing Beyoncé's voice on my song.

KOTECHA The first writer I ever met was [Lady Gaga and Nicki Minaj producer] RedOne. I was 19 and hung out with him and his crew for a while [in Sweden]. I'd go back to Texas, where I'm from, and then to Sweden, and after one trip, one guy was like, "Why are you going back?" So I kept getting my visa extended. Then I started getting cuts with [Irish boy band] Westlife, and that was a big thing.

Julia, you're just 22 years old, but you've already had huge success writing Justin Bieber's "Sorry" and Selena Gomez's "Good for You," for instance. How'd you get into music?

MICHAELS When I was 13, I listened to super hardcore death metal. Then I heard Katy Perry's [2008 album] *One of the Boys* and I thought, "This is amazing!" That's when I was like, "I'm going pop!" As a kid, I had my ears stretched. I thought I was the s---.

Did you each have musical people in your family?

MICHAELS My sister. She would sing. I'd write songs in my room and then I'd say, "Sing this!"

KOTECHA I don't have any music people in my family. My parents are still horrified at what I do! They're a traditional Indian family and they just don't understand.

ROTEM My parents were supportive that I went into music, but they cared too much about being educated. So they were like, "Go to college for music." And so I went to Berklee [College of Music].

ILLUSTRATIONS BY **CLIFF CHIANG**

(*Clockwise from top left*) Selena Gomez, Gwen Stefani, Demi Lovato, Justin Bieber, the Weeknd, and Katy Perry

NOTEWORTHY

Fall Out Boy, **Elle King**, **Wolf Alice**, and more will contribute music to the *Ghostbusters* soundtrack, out July 15. **Beck** returns with a follow-up album to his Grammy-winning *Morning Phase* on Oct. 21.

How difficult was it to break into the industry as a writer?

ROTEM I moved to L.A. thinking it'd be easy, but it really wasn't. When I started, I was doing hip-hop, not pop. And definitely not singles. We're in this market now where hits have always been what drives the industry. But back then I was just happy to have a song on a CD.

KOTECHA That's the scary thing about now. I would get album cuts and that would give me the finances to focus on my craft. Now, with streaming, it's become a hit game. You're paid so little from royalties. Even a big hit doesn't make you money. I had a song that was No. 1 for weeks on the U.S. charts. It was Maroon 5's "One More Night." But I got the numbers for [what] we made from streaming. It was [around] $35,000.

In an age of streaming, is it possible to make a living as a writer?

KOTECHA Radio money is good.

ROTEM That's where the money is. Everything else is gone. When iTunes came out, it used to be that you wrote a dope song, you'd spend $20 on a CD to hear it. Now you just go to YouTube.

When do you guys write?

MICHAELS Every day. Six times a week. Usually I just work with the same people I know and love. I can be an idiot with them. [*Laughs*]

ROTEM Do you do double sessions?

MICHAELS Yeah, Justin [Tranter, Michaels' songwriting partner] and I will write pretty fast. We'll just feel it.

Savan, you work with Max Martin. Is the process similar?

KOTECHA In my younger years, I used to do [what Julia does]. But now I'll do very few songs a year. I had five in 2015: the Weeknd's "Can't Feel My Face" and "In the Night," Ellie Goulding's "Love Me Like You Do" and "On My Mind," Demi Lovato's "Cool for the Summer." Then I did [the new Ariana Grande songs] "Love Me Harder" and "One Last Time."

How many people does it take to write a hit? If you look at credits these days, there can be anywhere from one to a dozen or so names.

KOTECHA With me, it starts with two or three. We have a community where we try to leave no stone unturned. That's what I learned from Max: You aim and do it on purpose every time. It's less [about] feeling.

MICHAELS With "Hands to Myself" [by Selena Gomez], I had that on my phone. We just built it around that voice. [*Sings*] "Can't keep my hands to myself..."

ROTEM I like it best when a writer comes in with a concept or melody and we put chords around that, as opposed to having the track and trying to make [a melody] fit.

What's more important: music or lyrics?

ROTEM I'm music: chords, tracks...

MICHAELS That's what I always try to do, too. But people do listen to lyrics. They do!

KOTECHA The hardest lyrics to write are the ones that support the melody, rather than vice versa. Hip language will change, but melody is timeless.

Is there a secret to writing lyrics that connect universally?

KOTECHA It's about simplicity. A kid in Japan can understand "Can't keep my hands to myself." But if it gets too poetic, then you limit the song. We're in a global market now and you have to think about that. But you never sacrifice the melody for the lyric. That's the rule I've always had. For instance, "I Want It That Way" [by the Backstreet Boys] makes no sense lyrically. But everyone in the world was singing it because the melody was so strong.

When you write songs, do you have a specific artist in mind?

KOTECHA You try to get the artist to be as involved as possible. The new Ariana album, for instance, mostly every song was about what was going on with her while she was on tour. We'd talk and text. Then you just start shaping.

MICHAELS I do still enjoy going into a room with people I like and just writing, not having to cater to anybody's emotions.

ROTEM Savan, I remember seeing you would read *Seventeen* magazine to get into the minds [of teenagers].

KOTECHA I'd buy *Cosmo*, *CosmoGirl*, *Seventeen*. I still do! When I was in Sweden, English wasn't the first language there, so your

GOMEZ: TAYLOR HILL/FILMMAGIC.COM; PERRY: KEVIN TACHMAN/WIREIMAGE.COM; THE WEEKND: JOSH BRASTED/WIREIMAGE.COM; BIEBER: JOHN BLANDING/*THE BOSTON GLOBE*/GETTY IMAGES; STEFANI: AXELLE/BAUER-GRIFFIN/FILMMAGIC; LOVATO: JAMIE MCCARTHY/GETTY IMAGES

THE NEXT MUST-READ FOR FANS OF GONE GIRL AND THE GIRL ON THE TRAIN.

People are forever bound by their secrets . . .

THIS ONE WILL BE OURS.

Delacorte Press #BewareThatGirl

Illustration © 2016 by Stuart Ashley/Getty Images

English gets really lazy. So to stay current, I'd buy them.

Do you find it frustrating when an artist wants to get heavily involved in the writing process?

KOTECHA There are some artists who can definitely write—Taylor Swift, the Weeknd, and Ed Sheeran—but you're sometimes writing down [to other artists' abilities] and it's sad, because you already have to give away publishing. We have a practice where we'll refuse to do that sometimes. I know one major artist we lost because we refused to give away publishing.

ROTEM A lot of these A&R guys manage their own writers and producers. And they'll say, "Let's tweak this lyric," and it's their underhanded way to get their own piece of a song.

MICHAELS I know! And then the pizza delivery guy is like, "I was there! I wrote that line! I get 2 percent!"

Once a song is finished, do you know instantly that it's a hit?

MICHAELS With Justin Bieber's "Sorry," we didn't think anything of it. The night before, we wrote something that was better. But [the label] said, "This is amazing! We're putting it out [right away]!"

KOTECHA My situation is unique in that I'm mentored by one of the greatest Top 40 radio guys on the planet. Usually we know if something has a shot [at becoming a hit]. But I thought the Robin Thicke and Nicki Minaj song "Back Together" would've worked and it just didn't.

ROTEM There are certain rules that have always applied [to songwriting]. But somehow, pop culture changes a little bit and then everyone wants something that's more organic.

KOTECHA And then you have to catch up! This year, Julia, you've got your pulse on it. I'm trying to figure it out.

Are there recent examples of game-changing songs?

ROTEM [Gomez's] "Good for You."

MICHAELS The first time I heard "Can't Feel My Face," I thought, "Holy s---!"

KOTECHA We thought [the Weeknd's] "In the Night" would be the first single. Then people started hearing "Can't Feel My Face"...

Which under-the-radar artists who *don't* rely on help from songwriters are compelling to you?

MICHAELS Foy Vance is incredible.

KOTECHA Haim. They're badass.

ROTEM Kehlani. She's R&B-oriented and is an amazing performer who writes her own songs.

When you're not in the studio working, do you listen to music for pleasure?

ROTEM I'll listen to music from a different era slightly. It takes the pressure off. I'll listen to radio and my insecurities come out, like "Man, what I'm doing does not sound as good as this!" Listening to music from a different era, there's a peace.

So what happens when a song of yours comes on the radio?

MICHAELS If I'm in the car with people, I turn it off! But if it's my first time hearing it, I'm like, "This is awesome!"

ROTEM The first time is a magical feeling. It's better than sex! I can't think of anything better. The core of what we do, ultimately, is to make something that reaches the world. That's why we wake up every single day.

(*Clockwise from top left*) Jason Derulo, Ariana Grande, and One Direction

DERULO: SAMIR HUSSEIN/GETTY IMAGES; GRANDE: KEVIN WINTER/GETTY IMAGES; ONE DIRECTION: JEFF KRAVITZ/FILMMAGIC.COM

CHART FLASHBACK

(Clockwise from left) Madonna, Wilson Phillips, Janet Jackson, Sinéad O'Connor, and MC Hammer

1990

Twenty-six years ago this week on the Hot 100, Madonna struck a pose, MC Hammer gave life to pants, and Wilson Phillips held on for (spoiler alert) way longer than one more day. We revisit and regrade the top 10. **BY LEAH GREENBLATT**

1 *WILSON PHILLIPS*
"Hold On"
Someday somebody's gonna make you wanna turn around and wonder why you ever doubted that three ladies could change the world with nothing but sweet vocal harmonies, a drum machine, and an unlimited Chico's gift card. **A–**

2 *MADONNA*
"Vogue"
In which the bustiered Buddha of bump-and-grind-it taught us how to escape the pain of life that we know, let our bodies go with the flow, and pronounce Dietrich and Di-Mag-gi-o—even if our own "voguing" looked more like a baby emu having a seizure. Bless. **A**

3 *BELL BIV DEVOE*
"Poison"
Life is a crazy mystery, kids. But love has its own code, and new-jack masters BBD cracked it: "Never trust a big butt and a smile." **A**

4 *HEART*
"All I Wanna Do Is Make Love to You"
They really don't make ballads about having hotel sex with a hot young hitchhiker and then secretly siphoning off his donor sperm like they used to. For a reason. **C–**

5 *ROXETTE*
"It Must Have Been Love"
When frosty businessman Richard Gere breaks Pretty Woman Julia Roberts' tender hooker heart, does it make a sound? Yes: this one. **B+**

6 *JANET JACKSON*
"Alright"
Janet is so chill; she just puts on a Cab Calloway zoot suit, cues the horn section, and lets her man know that whatever comes and goes, they're solid gold. **A–**

7 *LINEAR*
"Sending All My Love"
The actual song sounds like a Casio mating unsuccessfully with a half-empty can of sculpting mousse, but the video is pure magic: an off-duty-Chippendales-dancer dreamscape that 100% justifies the tens of dollars it must have cost to make. **C+**

8 *NEW KIDS ON THE BLOCK*
"Step by Step"
Leave it to NKOTB to make methodically creeping on a girl until she gives in come off cuter than a bin full of kittens. **B**

9 *MC HAMMER*
"U Can't Touch This"
It was the best of hammertimes (that "Super Freak" sample!), it was the worst of hammertimes (those inflatable pants). But don't u still want to touch this? **A**

10 *SINÉAD O'CONNOR*
"Nothing Compares 2 U"
An obscure ballad from a defunct Prince side project, covered by a bald-headed Irish girl who'd never even met him. And it is absolutely, heartbreakingly perfect. **A+**

SOUNDTRACK OF MY LIFE

CHARLIE PUTH

The YouTube sensation–turned–pop star, 24, tells EW about the artists and albums that shaped him. **BY MADISON VAIN**

THE FIRST SONG I LOVED

When I was 3 or 4, I became obsessed with Neil Sedaka's "Breaking Up Is Hard to Do." We would wait outside of church from when I was, like, 3 until 6 [years old], and I would give a performance every Sunday.

THE FIRST ALBUM I BOUGHT WITH MY OWN MONEY

The Marshall Mathers LP by Eminem. I was in Catholic school and wanted something with [a parental] advisory sticker. Dr. Dre's production got me into producing—it was the cleanest rap production I'd heard.

THE SONG THAT REMINDS ME OF MY FIRST CRUSH

"Sometimes" by Britney Spears. [*Laughs*] It happens to be what was playing when I got my first kiss. I was at my beach club trying to fly a kite and this girl just came up and kissed me on the lips. It was crazy.

ARTISTS I LOVE THAT WOULD SURPRISE PEOPLE

I went to Manhattan School of Music—I was a jazz piano player. I listen to Oscar Peterson, Dave Brubeck, a lot of Miles Davis, and a whole lot of John Coltrane. I'm a jazz head.

THE SONG THAT MAKES ME CRY

I get overwhelmed listening to music—not so much from the lyrics, but the production. Say, Celine Dion's "All by Myself." It's the most insane David Foster production. I'm getting chills right now hearing it in my head.

MY GO-TO KARAOKE JAM

Anything from the '80s: Wham!, Cyndi Lauper. When you're having a mojito with your friends, you want to just have a fun time.

The Today *show is teaming up with EW for a backstage pass to the "Citi Concert Series on* Today*" with exclusive Q&A's in the magazine and on EW.com. Tune in to Puth's performance June 17 on NBC.*

MADONNA: FRANK MICELOTTA/GETTY IMAGES; MC HAMMER: STEINFELDT/MICHAEL OCHS ARCHIVES/GETTY IMAGES; WILSON PHILLIPS: TIM RONEY/GETTY IMAGES; O'CONNOR: PAUL NATKIN/WIREIMAGE.COM; JACKSON: KEVIN MAZUR/WIREIMAGE.COM; PUTH: CATIE LAFFOON

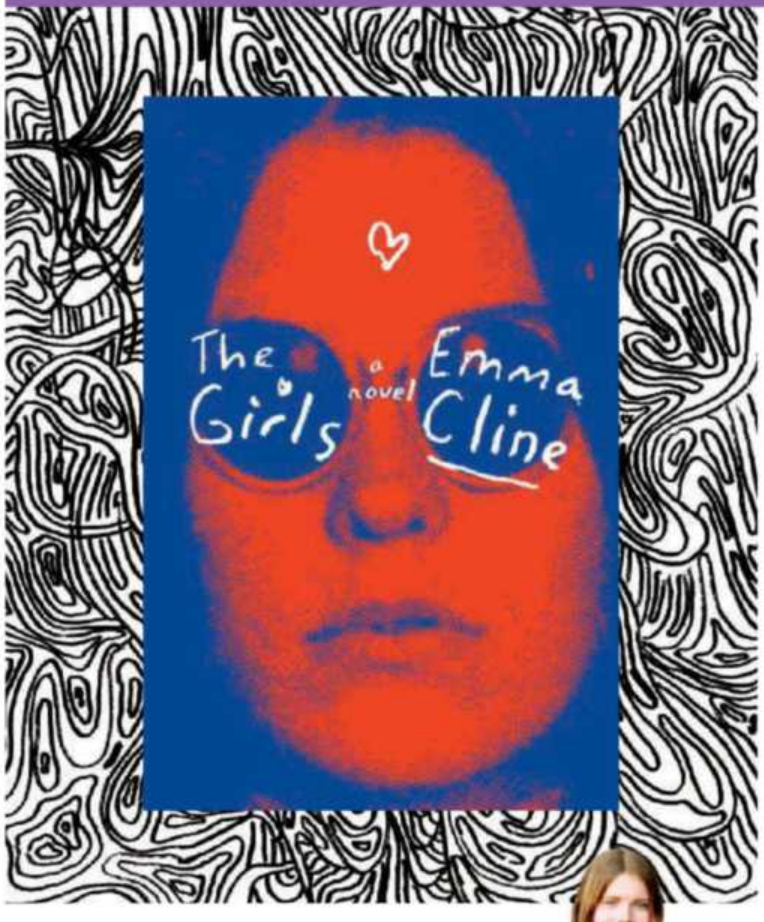
SOURCE: *JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE NINETIES*

Books

BETWEEN THE LINES

David Mitchell's latest book has been sealed away until 2114 as part of the Future Library project. • Scientists who analyzed the spells in the **Harry Potter** books concluded they would, indeed, need magic to work.

EDITED BY **TINA JORDAN** @EWTinaJordan



The Girls

BY	PAGES	GENRE	REVIEW BY
Emma Cline	355	Novel	Leah Greenblatt @*Leahbats*

PICTURE SAN FRANCISCO CIRCA 1969: THE EPICENTER OF earthquakes and youthquakes, a cosmic magnet for seekers, freaks, and flower children still hanging on to the counterculture dream. Fourteen-year-old Evie Boyd lives just outside all that, in more ways than one—a lonely latchkey kid marking time in drowsy, sunbaked Sonoma and waiting for the day her real life will finally begin.

When a group of older girls appears one day in a local park, feral and careless and glittering with secrets, Evie sees an escape hatch from her endless summer of oleo sandwiches and teen magazines. Their ringleader, Suzanne, captivates her, and the world they eventually invite her into—centered on a dusty ramshackle ranch outside of town and commandeered by a charismatic figure named Russell—feels like the answer to everything. Among these new friends, she is suddenly included and even desired—not by the pimply boys she used to pine for in her bedroom but by real grown men. Russell is the first to single Evie out, at least briefly, for romantic attention; a self-styled mystic in sideburns and Wranglers, he preaches woozy messages of love and freedom. But there's something darker thrumming beneath the ranch's daily routine of communal chores and campfire togetherness. And because of the way *The Girls* is structured, it's clear from the first pages how all this will end: with death and mayhem, in a Manson-family-style massacre so brazenly brutal that it comes to define the end of not just a decade but a certain kind of national innocence.

Anyone who skimmed *Helter Skelter* in high school will recognize the psych profile of a sociopath and the many similarities to one of the 20th century's most infamous crimes. But Emma Cline's fierce, gripping debut is much less interested in the stock answers to what motivates a man like Russell or Charles Manson (ego, insanity) than the deeper impulses that tug an ordinary girl like Evie toward that kind of madness—and how she can come so close to breaching it that she still wonders, decades later, at the thinness of the line that held her back, how arbitrary it might be that her hands are clean. A E C A

CLINE: MEGAN CLINE

OPENING LINES "I looked up because of the laughter, and kept looking because of the girls. I noticed their hair first, long and uncombed. Then their jewelry catching the sun."

KEY E = E-BOOK C = CD A = AUDIBLE

Homegoing

BY Yaa Gyasi | **PAGES** 300 | **GENRE** Novel

REVIEW BY Leah Greenblatt *@Leahbats*

IT'S PROBABLY INEVITABLE THAT *Homegoing* will be compared to another multigenerational saga of slavery and survival, Alex Haley's landmark novel *Roots*. After all, it arrives almost exactly 40 years after *Roots*' first printing—and also coincides with A&E's fresh reimagining of the 1977 miniseries adaptation, still one of the most watched events in television history. The two books may share their subjects in broad strokes, but Gyasi's lyrical, devastating debut more than deserves to be held in its own light.

She opens in 18th-century Ghana with two half sisters destined for wildly divergent fortunes: Effia, married off to an Englishman, is kept in the relative luxury of Cape Coast Castle; Esi, stolen and sold by rival tribesmen, endures a much less genteel captivity in the dungeons below. They will remain virtual strangers to each other, though the linked narratives that play out over the next 250-plus years are equally wedded to those twined legacies of conflict and loss. Toggling between two continents, Gyasi traces black history from the Middle Passage to the Great Migration and beyond, bringing every Asante village, cotton plantation, and coal mine into vivid focus. The rhythm of her streamlined sentences is clipped and clean, with brilliant bursts of primary color: a British soldier's face is "red as though his neck were a stump on fire"; cargo ships bob like "black specks of dust in the blue, wet eye of the Atlantic."

Homegoing's arc is undeniably one of constant and often crushing injustice. Men, women, and children are ruthlessly deprived of the right to possess their own bodies, control their fates, or even speak their names—human collateral constantly aware that "theirs was the kind of life that did not guarantee living." Destruction comes in uglier, less obvious forms, too: a 10-year sentence for crossing a white woman's path in Jim Crow-era Alabama; the slow poison of heroin addiction in 1960s Harlem. As each character cedes their allotted chapter to the next, some emotional impact is necessarily lost, but it's done in service to the larger sweep of the story—and the luminous beauty of Gyasi's unforgettable telling. **A–**

GYASI: MICHAEL LIONSTAR

Title Fight

Suffering from book déjà vu? Here's a primer to tell new releases from earlier offerings.

By Isabella Biedenharn

Lauren Belfer's historical-fiction saga is about a lost Bach sonata; Jane Casey's mystery novel really does center on a fire.

Anton DiSclafani's fictional 1950s Houston socialites could probably learn something from Jana Prikryl's poems of self-discovery.

Sadly, neither Nancy Jo Sales' exploration of the selfie era nor Alison Umminger's YA novel features the dolls that share their name.

Photographer Sally Mann's book is a memoir, while Lynn Steger Strong's novel follows a mother and daughter after a terrible event.

Rachel Caine's YA dystopia and Lisa Unger's tale of two psychics both traffic in the supernatural—but that's where any similarity ends.

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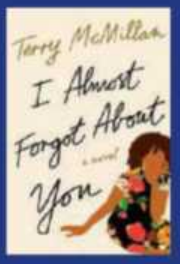


POP CULTURE OF MY LIFE

TERRY McMILLAN

She burst onto the literary scene 24 years ago with *Waiting to Exhale*. Now McMillan celebrates the publication of her ninth novel by talking to us about the books, movies, TV, and music she loves—and those she loathes.

The book I read in secret as a kid

Well, I was a teenager when I read 1>*Pimp* by Iceberg Slim, and I was shocked by the language and tone and explicit sex. But in spite of how much some of the violence scared me, I read it twice.

The book that cemented me as a writer

Haircut & Other Stories by Ring Lardner helped me realize that you can write fiction in a conversational voice and let your characters tell their own stories without worrying about trying to make it sound lofty. I wasn't interested in being Virginia Woolf.

The last TV shows I binged

Luther, because it's smart, and I dig the way Idris Elba says, "I'm a copper." 2>*Grace and Frankie*, because I appreciate being able to watch older women who have lives, thrive, and believe in the power of romance and friendship.

My all-time favorite movie

I'm almost embarrassed to say it, but 3>*Titanic*. I f---ing love it and watch it every couple of years. I liked Leonardo, and I still think Kate is a great actress. I was just glad she had sex with him before they froze.

My literary hero

Heroine: Janie Mae Crawford in Zora Neale Hurston's *Their Eyes Were Watching God* lifted my hem and showed me what courage and confidence looked like as a black woman.

The last album I listened to

4>*Lemonade* by Beyoncé. Blasted every single song while stuck on the 101. I loved it and didn't think I would. I appreciated the story it tells and the variety of musical styles, but mostly hearing her swear. F---ing fabulous.

The classic I haven't read

I've never been able to read *Middlemarch* because it was boring as hell and I didn't really give a damn what was happening to English people in the mid–19th century. And still don't.

The books I've pretended to have read

Donna Tartt's novels. They're just too damn long. They collect dust on my shelves. One day...

The last book I gave as a gift

Delta of Venus: Erotica by Anaïs Nin. Because some folks still think sex is like solving a math problem.

The first album I bought with my own money

5>*Pieces of a Man* by Gil Scott-Heron. I was making $2.60 an hour. It broke the bank.

My literary crush

I have two. David Foster Wallace. While reading *Brief Interviews With Hideous Men* I wished I could dig as deeply as he did into human behavior without making it feel like literary masturbation. And J.D. Salinger, for the same reason, except he did it with humor.

The fictional place I've always dreamed of moving to

Nowhere. But the very real Paris or Ibiza!

The last book that made me laugh, and the last one that made me cry

Rick Bragg's memoir *The Prince of Frogtown* cracked me up—he makes Southern characters come alive. Jesmyn Ward's memoir *Men We Reaped*, about the death of five black men in four years and what they all had in common—blackness—broke me into tiny wet pieces.

What I'm reading now

Helen Oyeyemi's *What Is Not Yours Is Not Yours*.

1 >

2 >

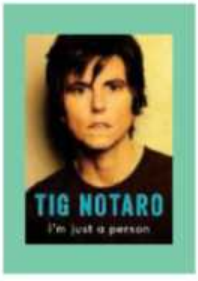
3 >

4 >

5 >

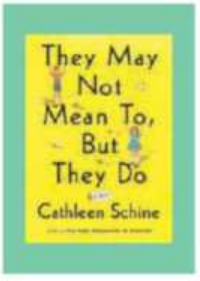
MCMILLAN: MATTHEW JORDAN SMITH; *GRACE AND FRANKIE*: KAREN BALLARD/NETFLIX; *TITANIC*: MERIE WEISMILLER WALLACE

QUICK TAKES



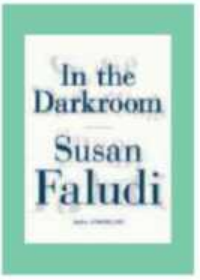
I'm Just a Person
TIG NOTARO
Memoir

If you've seen Tig Notaro's Netflix documentary *Tig* or her HBO stand-up special, or listened to her comedy album *Live*, then you're likely already familiar with her story: During four months in 2012, she contracted a painful intestinal disease, her mother died suddenly, she went through a breakup, and *then*, after all that, she was diagnosed with bilateral breast cancer. What's almost as impressive as Notaro's now-thriving career and personal life is the fact that she's still finding new ways to approach the same dreadful subject with her deadpan wit. This slim memoir takes an interior view, focusing far more on her thoughts and familial relationships than on her stand-up or fertility struggles, and adding more depth and emotion to an already mind-boggling series of events. **A–**
—Isabella Biedenharn
E C A



They May Not Mean To, but They Do
CATHLEEN SCHINE
Novel

Dysfunctional-family alert! Schine's deliciously quirky multigenerational novel takes its title from Philip Larkin's famous poem ("They f--- you up, your mum and dad./They may not mean to, but they do"). Joy Bergman, 86, is at a crossroads, bereft after the death of her husband and the loss of her beloved job. Yet when her kids begin to circle, increasingly worried about her mood and her finances, Joy deflects their suggestions about how she should live her life with all the starch she can muster—and then promptly finds herself a boyfriend. This is one of those novels that somehow manages to be funny and heartbreaking at the same time; Schine has a gift for transforming the pathos and comedy of everyday life into luminous fiction. **B+**
—Tina Jordan
E C A



In the Darkroom
SUSAN FALUDI
Memoir

Back in 2004, after she'd been estranged from him for almost a quarter century, Pulitzer Prize-winning journalist Susan Faludi got an email from her father announcing her gender-confirmation surgery. "Despite our long alienation, I thought I understood enough of my father's character to have had some inkling of an inclination this profound," Faludi writes. "I had none." So she began traveling to Hungary to talk with her dad, morphing from daughter to investigative reporter as she tried to reconcile her memories of the father she remembered as "an imperious patriarch" named Steven with the gentler, pearl-earringed Stéfanie. It's a gripping and honest personal journey—bolstered by reams of research—that ultimately transcends family and addresses much bigger questions of identity and reinvention. **A–**
—Tina Jordan
E

3 QUESTIONS FOR

Kate Coyne

What's it like to be a celebrity journalist? This memoir from the executive editor of *People* (EW's sister publication) brims with stories about her funny, surreal, and occasionally bungled encounters with stars.
By Isabella Biedenharn

1 >

Who's the biggest star you ever interviewed?
Tom Cruise. He is laser-focused on you the minute he walks into the room—you feel like you're the only person on the planet he has eyes for. He would have made an excellent politician. There's only one other person I've ever met who has that same kind of focus, and it's Bill Clinton.

2 >

Is there an interview you'd like to do over?
Mariska Hargitay. She said she was going to invite me over to play charades. I fell for it, and then when I saw her again, I demanded to know why she hadn't. And she looked terrified. She was like, "Oh my God, you crazy stalker."

3 >

Which celebrity surprised you the most?
Patrick Dempsey. It's not unusual for a male actor who's a heartthrob...to really turn it on in an interview. Dempsey was a cool customer. He was *not* on a charm offensive. He was very direct, borderline blunt.

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WARNING
The effects of reading can vary among children. Newfound CURIOSITY, a sense of DISCOVERY and a big IMAGINATION are all possible side effects. Adult supervision not required.
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THE LOVE OF READING
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The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Donald Mia!

Which one's Rizzoli? Which one's Isles? You have only one season left to solve TV's biggest mystery since *Franklin & Bash*.

Zac, baby, the "Kato Kaelin" was so 1995.

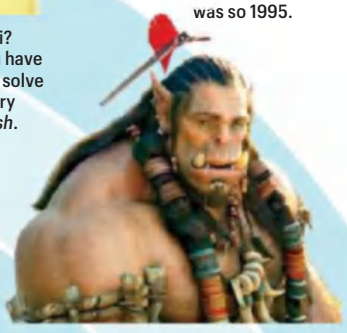
This breakup is more "Blank Space" than "Bad Blood."

When it comes to remakes we're excited for, *Splash* is definitely on the list...somewhere below sea level.

It may have bombed, but we'll never stop never stopping recommending *Popstar*.

It's *UnREAL* how much we love these women.

The more vicious Selina gets, the more beautiful this *Veep* becomes.



Make love, not (plans to see) *Warcraft*.

ABBA reunite in Stockholm for first performance in 30 years. Gimme Gimme Gimme (that YouTube footage).

The Hills are alive!* *With the sound of a potential movie deal

Listen, babe. For our next binge, let's just keep it *Casual*, cool?

Barbie to launch new *Star Trek* line. Next year: The Wrath of Ken!

Superman to appear on *Supergirl*, but only if Hollywood can find a sexy, chiseled actor over six feet.

Bill Skarsgård joins *It* as It, and we're already It-ing ourselves.

The chicken Bette Midler named "Kim Kardashian" died of a yeast infection. Sad, sad day for Kim Kardashian Yeast.

Lizzy Caplan in *Now You See Me 2*: Behind every great Horseman, there's a Horsewoman.

Thank *The Bachelorette* for bringing back all our unused hanging-Chad jokes from the 2000 presidential election.

ZAC EFRON: KEVIN WINTER/GETTY IMAGES; RIZZOLI & ISLES: JAMES WHITE/TNT; CONSTANCE ZIMMER, BETTINA STRAUSS, SUHRI APPLEBY: JAMES DITTIGER/LIFETIME; WARCRAFT: LEGENDARY PICTURES; VEEP: LACEY TERRELL/HBO; SUPERMAN: WARNER BROS./EVERETT COLLECTION; CASUAL: HULU; KAPLAN: JAY MAIDMENT; ROBERT ROSENBERG: ALAN DIAZ/AP IMAGES; BARBIES: MATTEL/CBS; CHICKEN: ROBERT DOWLING/CORBIS; STEPHEN KING'S IT: EVERETT COLLECTION; LAUREN CONRAD: DAVE KOTINSKY/GETTY IMAGES; ABBA: RB/REX/FERNS/GETTY IMAGES; ANDY SAMBERG: GLEN WILSON/UNIVERSAL PICTURES; SPLASH: BUENA VISTA PICTURES/EVERETT COLLECTION; TAYLOR SWIFT: MARK DAVIS/GETTY IMAGES; CALVIN HARRIS: JON KOPALOFF/FILMMAGIC.COM; MERYL STREEP: PAUL ZIMMERMAN/WIREIMAGE.COM

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- Jana Kramer
Singer/Songwriter
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